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STUDIES

IN

ARCHITECTURAL STYLE

BY

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PREFACE.

I HAVE termed the accompanying collection of designs, “Studies,” because, although some of them have been executed and others submitted in competition, the greater number of them are simply sketches made for the purpose of exhibiting the various phases of architectural style.

As a whole, they tend to illustrate certain general principles which I have always maintained ought to form the basis of all good architectural design. The first of these is that certain styles are best suited for certain requirements; for instance, that the Gothic, or its roots and offshoots, such as Byzantine and Romanesque—whether Teutonic, Norman, or Lombard—is best suited for churches and other buildings of ecclesiastical character;—that the Italian or French Renaissance is the most suitable for public offices and such-like edifices in which light and air are the chief necessities;—and that the pure Classic, Greek or Roman is best for museums and other buildings of a monumental character where dignity of effect has chiefly to be studied.

This seems to me a common-sense view, although it is opposed to the opinions of those specialists who belong to either the Classic or Gothic schools, and more especially to those of the Eclectic school, whose efforts to produce a nineteenth-century style of architecture has resulted in designs which are medleys of the details of all periods, and which are offensive to the man of educated taste,—who can recognise the origin of every detail,—though they are tolerated by the general public, who are naturally ignorant of a subject which it takes a whole lifetime to master.

Although I share with the Gothic school their intense admiration of the varied and beautiful forms of the architecture which they practise exclusively, I cannot admit the soundness of the argument they advance for its universal adoption—viz., that it is our only national style;—for this can only be affirmed of one period of it,—the Perpendicular,—which alone is not to be found out of England, and which is but sparingly used by them. The Gothic generally employed contains so many details borrowed from French, German, and Italian buildings that it cannot be considered pure, nor in any sense national. Amongst the numerous new churches erected in London during the last five-and-twenty years I suppose there are not twenty that are thoroughly English in general design, and details.

The Gothic styles are, as a rule, unsuitable for large public buildings requiring much light and air,—especially when in confined situations. There is, however, one notable exception—the Houses of Parliament. This magnificent palace, designed in our really national style, standing on a free and open site, with sufficient uniformity to give it dignity, and sufficient variety in the grouping of its towers and spires to give it

picturesqueness, in every respect suits the purpose for which it was intended, and is, without exception, the finest building of modern times.

The Classic men, on the other hand, can see no beauty in Gothic forms, and if called upon to design a church, would prefer to produce one on the lines of a basilica in place of taking one of our stately minsters or simple parish churches for their model.

Those architects who strive after novelty abhor the term "style," and profess to despise those who adhere to precedent as mere copyists. They say that we ought to cast off the trammels of bygone ages and invent an architecture of our own, on the ground that there can be no originality or variety in our buildings, if we in any way imitate ancient examples. In reply to this it may be asserted that all the great architects of preceding times—Michael Angelo, Raffaelle, Sansovino, Inigo Jones, and Sir Christopher Wren—designed edifices of infinite variety and beauty, based upon Classic forms. The palaces of Rome, Geneva, Vicenza, and Venice differ from one another in general design and detail, and all bear the stamp of originality ; whereas the efforts of the Eclectic school in England have resulted for the most part in a reproduction of a degraded caricature of Classic forms used in the Low Countries, in which sharp angle pediments, stunted or elongated columns, and outrageous mouldings are heaped together without the slightest regard to proportion.

It is to be hoped that this phase of fashion, together with its concomitant craze for gimerack furniture and dull colours, has had its little day, and that it, together with everything falsely termed æsthetic,* will disappear before the reviving taste for what is classical, correct, and academical in art and literature.†

Another principle which I venture to advocate is that a certain amount of symmetry as regards the whole and of proportion as regards the constituent parts of a building are essential to all good architecture, Gothic as well as Classic, for without these architecture is but bad building.

It is an easy matter to make an elevation to suit an irregular plan, to put picturesque doors and windows here, there, and everywhere, without regard to symmetry ; but it is a most difficult task to design a symmetrical elevation to suit a convenient plan. Symmetry is, as a rule, scouted by most architects of the Gothic School in favour of the picturesque ; yet almost all the larger public buildings of the Middle Ages were to a certain extent symmetrical. Such are the Town Halls of Brussels, Ypres, and Louvain. Thus, the studied irregularity of many of our large Gothic public buildings is a defect instead of a merit, a mark of inferiority instead of ability, on the part of the designer.

* The term "æsthetic" relates to a perception of the beautiful. A person of æsthetic taste is one who can admire the perfection of form in the Venus of Milo and the Apollo Belvedere ; that of proportion in the Parthenon and Salisbury Cathedral ; and that of bright colouring in the decorations of the Alhambra and the pictures of Fra Angelico. He, on the contrary, who adores the realistic as seen in the pictures of Teniers and the Death of the Pig in the late Paris Salon, who admires the corruption of classical forms in Dutch architecture, and who delights in dull and muddy colours, is "anti-æsthetic," and a worshipper of the ugly and vulgar.

† The popularity of Professor Newton's lectures on Classic Art at University College, the illustrations of classical costumes and customs, witnessed by thousands of the most enlightened people of the day, in the Tale of Troy, performed at Lady Freake's, and the warm support given to the scheme for establishing an archaeological school at Athens—all show the tendency of taste in this direction.

As to proportion, Viollet le Duc, the most profound student of Gothic buildings, has proved that all the chief cathedrals and churches of mediæval times were designed upon certain principles of proportion indicated by triangles (see the article on Proportion in his "Dictionnaire de l'Architecture"). The Cathedrals of Amiens, Paris, Bourges, the Sainte Chapelle, and many other buildings, were undoubtedly designed upon some such system, and it may be safely asserted that nothing gives such an idea of the unity of design as the observance of certain fixed rules of proportion throughout.

It is true that some men are endowed with such an eye for proportion that rules are hardly necessary for them. Of such was the late Sir Charles Barry, who, no doubt, owed much of his success to his possession of this great gift. All his works bear witness to the correctness of his eye for proportion. He was not only the most successful, but the greatest architect of modern times—no pettifogging specialist, but one of broad and liberal views, who had the good sense to select the style most suitable for the building he had to design.

In the arrangement of the following plates, those of ecclesiastical architecture come first, placed chronologically as to style—Romanesque, Byzantine, Lombard, First Pointed, Geometrical, Decorated, Perpendicular, and Renaissance. In the second division the designs for secular buildings are arranged for the most part in order, according to the periods at which they were executed.

At the end of the first division will be found a series of sketches of designs for ecclesiastical furniture.

In all other countries but our own it has been the custom of the architect to design the furniture for churches and houses. In England unfortunately this system has not been adopted. At the time of the Gothic revival, when hundreds of churches were built or restored, there was necessarily a great demand for fonts, pulpits, dossels, screens, &c. And either because the architects were not competent to furnish designs, or on account of the client's unwillingness to pay an extra five per cent., there arose a class of manufacturers of ecclesiastical furniture who soon drove a roaring trade, much to the detriment of the architectural profession—for donors of plate, vestments, and furniture and decorations,—from economical motives,—generally made their selection from the stock pattern-book of the manufacturer; consequently our churches became museums of various styles. It is not uncommon to see the reredos, pulpit, and font in different styles—centuries apart as to date—in one church. Even architects themselves, to save trouble, or because they could not obtain an additional percentage for their designs, have been known to furnish their churches from the collection of the ecclesiastical art manufacturer.

As regards house furniture, matters were even worse. As the architect was content to leave his client with bare walls, the client either indulged his taste by forming an "omnium gatherum" at a brie-à-brac shop, or went in for the gimcrack furniture of the period. We find Classical, Gothic, and Italian mansions abounding with chairs, tables, bookcases, and wonderful erections over chimney-pieces in one uniform style called the "Queen Anne," but really the Dutch—Boerish or *boorish*.

That *rara avis*, the man of consummate taste, if he built a house in good style,

would not be satisfied unless his furniture and decoration were in keeping. He would not trust to the judgment of the upholsterers for his furniture, and order it by the cartload, any more than he would order his pictures by the yard. But he would employ the architect of his house, pay him well, and tell him to lavish as much study on the furniture as on the house itself. This system would cost him money, but the interior of his house would then be faultless. The best architects have always attended to the matter of furniture. Mr. Burges was especially particular in this respect, and carried out the principle of thoroughness to such an extent, that in his own house the tables, chairs, wardrobes, bedsteads, and even knives, forks, and spoons are in the style he chose for his house itself—that of the thirteenth century.

The objection to the employment of the architect to design the furniture is principally the expense. Five per cent. on the cost of a rich wardrobe would not pay for the drawing required, consequently the custom has been to charge ten per cent., as the drawings for an elaborate piece of furniture take as much time as those for a house, and the cost of the former is, of course, infinitely smaller than that of the latter.

STUDIES IN ARCHITECTURAL STYLE.

PART I.—ECCLESIASTICAL.

PLATE 1.—BAY OF A ROMANESQUE CHURCH.

THE primitive plan of the church was that of the basilica, or Court of Justice. It was extremely simple, consisting of a wide nave divided from the aisles by colonnades, and an apse at the end where stood the altar (this was not always the east end, for the basilicas of Rome were not, as a rule, orientated), and a narthex and atrium at the opposite extremity. Of this description are the basilicas of St. Paul's-without-the-Walls, Sta. Maria Maggiore, and San Lorenzo at Rome. In the later churches, such as St. Agnese and San Clemente, arcades were substituted for colonnades. This change took place in the fifth century. The Cathedral of Nervi presents a curious example of the transition from the architrave to the semicircular arch. There the arches are flat.

The basilican type was followed in Italy up to the latest times. Owing to the simplicity of the architecture, whatever richness the basilican churches exhibited was owing to the use of varied marbles for the columns and wall linings, and of mosaic and fresco above them, as in Sta. Maria Maggiore. The spaces above the arches were occasionally adorned with processional figures, as at St. Apollinare at Ravenna. The windows had no glass, but in its place, slabs of pierced marble. Examples of these may still be seen in the crypt of San Martino in Rome, and elsewhere.

PLATE 2.—BAY OF A BYZANTINE CHURCH.

In the Byzantine churches the plan was considerably altered, for although the churches erected by Constantine at Constantinople and in the Holy Land were on the basilican plan, those built by Justinian were on the form of the Greek Cross; and in later times, at Salonica and elsewhere, we find almost every variety of plan.

This style admitted of even greater richness of decoration than the Romanesque. In place of the carved mouldings of the cornice were substituted bands of coloured mosaics, replacing architraves, archivolts, friezes and cornices; and the domical surfaces were resplendent with figures and architectural compositions, such as we see at St. George's, Salonica.

On account of the necessity for very thick walls and massive piers to support the domes, the Byzantine style is so expensive in application, that it is rarely used for modern churches.

MEMORIAL CHURCH AT ST. PETERSBURG.

The Corporation of St. Petersburg being desirous of erecting a monumental church on the spot where the late Emperor Alexander II. was murdered, invited designs from architects of all countries in 1882.

The site for the proposed edifice was entirely open, adjoining a park. In the instructions it was stipulated that the exact spot where the Czar fell—which was within a few feet of a canal—should be included within the sacred edifice. The church was to be large enough to contain a thousand persons standing, it not being the custom in the Greco-Russian Church for the congregation to be seated.

I considered this would offer an unique opportunity for the erection of a church in the pure Byzantine style—in the mother style of the Greek Church,—and so arranged the plan, with atrium and narthex,—that the Emperor's monument—a high cross, like those Saxon crosses that are to be seen in some of our churchyards—should be at the west end of the atrium, enclosed by a stout grille, so as to be visible to the passers by, as well as to those who were within.

The Corporation, however, preferred a design in the modern Russian style.

PLATE 3.—MEMORIAL CHURCH, ST. PETERSBURG.

General view from the west. The only feature in the design not purely Byzantine is the conical spire.

PLATE 4.—MEMORIAL CHURCH, ST. PETERSBURG (GROUND PLAN).

PLATE 5.—MEMORIAL CHURCH, ST. PETERSBURG (WEST ELEVATION).

The façades were to be adorned with mosaic and marble inlays.

PLATE 6.—MEMORIAL CHURCH, ST. PETERSBURG (SOUTH ELEVATION).

PLATE 7.—MEMORIAL CHURCH, ST. PETERSBURG.

1. *East Elevation.*
2. *Transverse Section through the Dome.*

PLATE 8.—SECTIONS THROUGH THE ATRIUM.

PLATE 9.—VIEWS OF CHURCHES AT BAVENO AND PONTRESINA.

Baveno Church.—This is an octagonal church in the Lombard type of Romanesque, erected by Mr. Henfrey, in the grounds of the villa which he lent to Her Majesty during her sojourn on the Lago Maggiore in the spring of 1882. The choice of an octagon for the plan was partly necessitated by the nature of the site, which did not admit of a building in the form of a parallelogram. There are examples of Lombard churches of this form, such as those of San Tomaso, near Bergamo.

The church is constructed of white marble, with alternate courses of Baveno granite. The internal columns are granite monoliths, the colonnettes are of black

marble, the whole of the interior is polychromatised, for the most part in positive colours, and it illustrates what I maintain is the correct principle of decoration. (See my pamphlet, "Remarks on Church Decoration.")

Church at Pontresina.—During a visit to this charming spot in 1872, proposals were made for the erection of a small church for the English community. We got up a committee, and, as funds were not very flourishing, I offered to give the designs. However, the matter remained *in statu quo* until the year 1880, when the Rev. A. J. Ayre, of St. Mark's, North Audley Street, took up the matter very warmly, and as by that time the English visitors had tripled in number, he asked me to design a much larger building. This larger edifice was consecrated in August, 1882. The walls are of local stone, but the piers, nave arches and clerestory are of pitch pine, which gives a novel character to the interior.

The altar frontal (see Plate 48) was the gift of H.R.H. the Princess Christian, and it was worked by the ladies of the South Kensington School of Needlework.

PLATE 10.—BAVENO CHURCH.

Interior view from the *Architect*.

PLATE 11.—BAVENO CHURCH.

Details of ornament: 1, 2, 3, Spandrels above the nave arches; 4, 5, Scrolls on the roofs painted on the natural wood; 6, Diaper on the walls of the nave.

MEMORIAL CHURCH, CONSTANTINOPLE.

This design was sent in competition for a church to be erected at Pera in memory of the officers and soldiers who were killed in the Crimean war.

As I had visited Constantinople and the Crimea during the war, I naturally took a keen interest in this competition, and prepared a plan to suit the requirements of the climate. The north wind from the Black Sea blows constantly during the summer months, and tends to moderate the great heat, consequently the windows were made large on the north side to receive the breeze, and small on the south side to keep out the sun.

This design received special mention from the judges appointed by the S.P.G. Professor Willis, Sir Charles Anderson, Mr. Beresford Hope, &c. Mr. Burges received the first prize, but Mr. Street, who received the second prize, eventually obtained the building.

I submitted two designs, one less expensive than the other.

PLATE 12.—MEMORIAL CHURCH, CONSTANTINOPLE (VIEW OF DESIGN NO. 1 FROM S.E.).

PLATE 13.—MEMORIAL CHURCH, CONSTANTINOPLE (TRANSVERSE SECTION)

PLATE 14.—MEMORIAL CHURCH, CONSTANTINOPLE (VIEW OF DESIGN NO. 2 FROM N.E.).

PLATE 15.—MEMORIAL CHURCH, CONSTANTINOPLE (TRANSVERSE SECTION).

LILLE CATHEDRAL.

In 1856 there was an international competition for a cathedral to be erected at Lille. The judges were the most eminent antiquaries in France, Belgium, and Ger-

many, and a deputation from the Ecclesiastical Society was sent on the invitation of the Committee to represent England. This deputation pronounced the accompanying design submitted by Mr. Evans and myself "worthy of consideration for the second if not the first prize" (see their Report in the "Ecclesiologist" for April and June, 1856). The committee, however, did not act upon this report, but gave the first prize to Messrs. Clutton and Burges, the second to Mr. Street, and the third to M. Lassus, of Paris. This design obtained a silver medal. The following qualities were claimed for it—

1. Compliance with the programme.
2. Unity of style (that of the first half of thirteenth century French Gothic was specified).
3. Richness of effect with simplicity of detail.
4. The employment of a true principle of proportion throughout similar to that used in Westminster Abbey, Amiens Cathedral, and the Sainte Chapelle.

The building was to be of brick with stone dressings.

PLATE 16.—LILLE CATHEDRAL (GROUND PLAN).

The scale annexed will serve for the elevations and sections.

PLATE 17.—LILLE CATHEDRAL (WEST ELEVATION).

PLATE 18.—LILLE CATHEDRAL (EAST ELEVATION).

PLATE 19.—LILLE CATHEDRAL (NORTH ELEVATION).

PLATE 20.—LILLE CATHEDRAL (LONGITUDINAL SECTION).

PLATE 21.—LILLE CATHEDRAL (TRANSVERSE SECTIONS).

PLATE 22.—LILLE CATHEDRAL (DIAGRAMS).

Illustrating the Geometrical principle on which it was designed. The same angle gives all the principal points in the plan elevations and sections. An identical angle seems to have been used in the designs for the cathedral of Amiens, Westminster Abbey, and other contemporary buildings of the thirteenth century. For further illustrations of this principle see my "Lectures on Christian Architecture."

PLATE 23.—LILLE CATHEDRAL.

Elevation of a portion of the north side, showing the application of the principle on a larger scale.

PLATE 24.—LILLE CATHEDRAL (PRINCIPAL DOORWAY).

The subject of the sculpture in the tympanum is the Last Judgment. Angels holding emblems of the Passion occupy the niches in the *voussoirs*. The figures below are those of St. Longinus, St. Helena, &c.

PLATE 25.—LILLE CATHEDRAL (ORGAN GALLERY AND STOUP).

It was proposed to place the larger organ, as in most cathedrals, at the west-end. The entire design for it may be seen in the Transverse Section, Plate 21.

PLATE 26.—LILLE CATHEDRAL (ALTAR AND BALDACHIN).

The altar is shown of stone with a chest for reliques beneath it, and on it stands a rich tabernacle for the reception of the Host. The whole is surmounted by a baldachin, supported by columns, in front of which stand figures of the Four Evangelists with their emblems beneath. The whole was intended to be richly decorated with colour.

PLATE 27.—LILLE CATHEDRAL (FONT WITH LOFTY WOODEN COVER).

PLATE 28.—LILLE CATHEDRAL (PULPIT).

The sculptures relate to the Passion of our Lord.

PLATE 29.—LILLE CATHEDRAL (STALLS AND BANC D'ŒUVRE).

The latter is a sort of churchwarden's seat placed in the nave.

PLATE 30.—LILLE CATHEDRAL (ORGAN).

The upper part of the organ is shown. It is ornamented with figures of angels playing upon musical instruments.

PLATE 31.—LILLE CATHEDRAL (GRILLES).

These are screens of metal work, enclosing the choir and various chapels.
1 and 2, Choir screen and details; 3, 4, Chapel screens and details.

PLATE 32.—LILLE CATHEDRAL (PAVEMENT OF THE SACRARUM).

This was to be a *dallage* like that at St. Omer. In the circle in front of the altar is a figure of the Church, in the circle, nearest to the centre, there are representations of the Virtues, and in the outer circle, of the Vices fleeing.

PLATE 33.—ST. JOHN'S CHURCH, HAWARDEN.

This is one of the first churches in the country that was thoroughly decorated with polychromy. The designs were made in 1848, and the drawing from which the plate was taken was subsequently exhibited in the Royal Academy.

My design was modified in execution by the introduction of tempera pictures which, together with the other decorations, were executed by Rev. J. Troughton, the Incumbent. I am not responsible for the architecture, as the church was built some years previously by Mr. Buckler. It is Early English in style. The decorations are somewhat later in style, therefore the plate is introduced in this place.

TRURO CATHEDRAL.

In the spring of 1878, seven architects—viz., Messrs. St. Aubyn, Bodley and Garner, Burges, Pearson, Scott, Street, and myself—were invited to submit drawings of churches to the Committee for the erection of a cathedral at Truro. Mr. St. Aubyn, Mr. Bodley, and myself were the only architects who prepared special designs for the purpose. Although no sum was officially stated as the cost of the building, I heard incidentally that £70,000 was about the amount expected to be collected. I accordingly made a design for a building that could be erected for that sum, which was really much below the amount eventually raised. In order to give dignity to the interior, I omitted the triforium and employed a small clerestory, thus gaining height for the piers and arches. The Early Decorated style was chosen, because it admitted of the use of Cornish and Devonshire marbles in the detached shafts of the main piers and in the windows. These detached shafts would not be admissible in the later styles of architecture.

The site was confined as to width, as it was bounded by two roads; hence the necessity for an elongated plan, without a projection for the Chapter House.

Mr. Pearson was eventually chosen to be the architect, and he has produced a design for an edifice which will be an honour to our country.

PLATE 34.—TRURO CATHEDRAL (GROUND PLAN AND TRANSVERSE SECTIONS).

PLATE 35.—TRURO CATHEDRAL (WEST ELEVATION).

PLATE 36.—TRURO CATHEDRAL (SOUTH ELEVATION).

PLATE 37.—TRURO CATHEDRAL (LONGITUDINAL SECTION).

PLATE 38.—A BAY OF A CHURCH WITHOUT AISLES,

In the Italian Gothic style of the thirteenth century, decorated after the fashion of the Arena Chapel at Padua,—Giotto's greatest work. The subjects of the pictures are—The Adoration of the Magi, Christ disputing with the Doctors in the Temple, the Baptism of our Lord.

The seated figures in the dado are symbolical of the Christian virtues.

PLATE 39.—SKETCH OF A GROUP OF 13TH CENTURY CHURCHES,

Showing the various forms which were most common at that period.

HAWARDEN CHURCH, FLINTSHIRE.

In the year 1856 I was commissioned by the late Sir Stephen Glynne,—the first archæologist of his day,—to prepare plans for the restoration of his parish church, which was a building in the Perpendicular style. Shortly after the plans were prepared and approved, I was appointed architect to the Boudroum Expedition, and during my absence in the East, Hawarden Church was burnt down, and Sir Gilbert Scott was called in to rebuild it. This he did in the Decorated style of the thirteenth century. The views show the alterations I proposed, viz., the substitution of new roofs and windows to suit the character of the then existing parts of the edifice.

PLATE 40.—HAWARDEN CHURCH (VIEW LOOKING EAST).

PLATE 41.—HAWARDEN CHURCH (VIEW LOOKING WEST).

PLATE 42.—RENAISSANCE CHURCH.

This is a study for the decoration of the chancel arch and apse of a large Renaissance Church in the Italian style of the sixteenth century. The subject chosen is the Last Judgment. In the tympanum is our Lord surrounded by Saints and Angels; in the frieze, Angels separating the Wicked from the Good; and in the spandrels, the Resurrection and the Doom.

ST. PAUL'S CATHEDRAL, LONDON.

When the Committee for the Restoration of St. Paul's decided not to employ an architect, but to fall back upon a model left by Stevens, the sculptor, for the adornment of the dome of St. Paul's, I proposed to my friend, Mr. Heath Wilson, of Florence—(who had been employed by the Commission for the decoration of the Houses of Parliament in 1844 to report upon the fresco decorations of Italy)—that we should conjointly prepare a design, of thoroughly architectural character, based upon the Te Deum, which seemed more appropriate than the Apocalypse,—the subject chosen by the Committee as the theme for their project,—and that we should submit our design to the Committee and to the public.

A large drawing, one-eighth the size of execution, was accordingly prepared. This was exhibited in the Egyptian Hall, also at the Institute of Architects, where I read a description of it, too long to be given here, but which may be found in the “Transactions of the Royal Institute of British Architects” for December, 1882.

PLATE 43.—ST. PAUL'S (DESIGN FOR THE DECORATION OF THE DOME).

The following extracts are from a description of our design written by Mr. Heath Wilson :—

“ We have prepared a drawing—one-sixth of the full size—of an eighth part of the dome. We propose to divide the entire circle into eight equal parts by means of ribs, richly decorated and of considerable proportions. They spring from eight thrones, on which are seated figures of prophets, which, if erect, would be eighteen feet in height. These would form noble themes for a great artist's powers of design, admitting of exalted idealism and thoughtful action, combined with religious sentiment and fervour. The angels erect over the thrones with extended wings and hands pointing heavenward, typify the union of the prophets with the spiritual world. Considered in a decorative sense only, these angels placed like statues round the dome resemble each other, yet with some variety of action, whilst their brilliant garments and wings contrast with the rich dark tones of the ribs. These dividing ribs bend inwards towards a common centre; they have foliated capitals at their summits, supporting an arcade, over which, surrounding the aperature of the dome, is an entablature adorned, in the frieze, pendentives and arches beneath, with winged cherubs, seraphs, and appropriate decorations of the usual forms and colours. We are unable to show the section of the visible portion of the outer dome or of the lantern; but we contemplate brilliant gold grounds to contrast with the azure beneath, embellished with heads of angelic beings, and in the summit of the lantern, as apex of the design, the Lamb as usually represented in Christian Iconography.

“ The spaces between the ribs are occupied in the lower portions of the curve of the dome, with an architectural composition in two zones consisting of a podium or basement with

a corridor above, intended in some measure to recall, but with much simpler forms, the general design of Sir James Thornhill, which may have been approved by Sir Christopher Wren. This structure, with a baldachin in each central space, is meant to serve as background to the figures which throng this portion of the cupola. An Apostle is enthroned under each baldachin.

“ ‘ The glorious company of the Apostles praise Thee.’

The Martyrs are grouped on each side, and in front of the basement.

“ ‘ The noble army of Martyrs praise Thee.’

The architectural forms, the ascending aerial perspective of which we have graduated with much care, relieve against the pure azure of the whole upper curvative of the dome, on which we depend in a considerable measure for the beauty of this part of the design. As the azure descends, it becomes paler till it melts into pure white. On the surface of this azure are arranged, rank above rank, illustrating the verse of the hymn—

“ ‘ To Thee all angels cry aloud.’

Recalling an arrangement in the cathedral of Orvieto, it occurred to us, in this also following more ancient examples, to place the virgin martyrs apart. They stand under the corridor; but we would again remark that these figures are not arranged in a final and arbitrary manner. Our design is a first composition in which we have been more impressed with the importance of demonstrating the great leading principles of monumental and decorative art, than in fixing any precise selection of verses from the hymn itself in this first essay. We have introduced angels and other powers of heaven, apostles, prophets, and martyrs, as appropriate and as eminently suitable for pictorial or decorative treatment; but we are conscious that other noble themes present themselves, especially the verse, ‘ The Holy Church throughout all the world doth acknowledge Thee.’ This subject, but for press of time, would have received our earnest attention and study, for when we consider the vast extent of the British empire, and the number and variety of races under its sway, we are sensible of the fitness of recalling in our principal national temple the great national duty of the gathering-in of these peoples, and the verse which we have quoted offers a magnificent subject for illustration, and for introducing members of various races of mankind to be

“ ‘ Numbered with Thy saints in glory everlasting.’

We, however, propose that ‘ The Holy Church throughout all the world’ shall be represented by processional figures of various periods and costumes on the drum of the dome below the windows.”

ECCLESIASTICAL FURNITURE.

As I have before mentioned, there is often a lamentable want of accordance between the style of our churches and that of their furniture. The following sketches are of designs for the furniture and fittings of ecclesiastical edifices, arranged according to subject and date.

Many of them here have been published in a pamphlet I wrote at the time of the controversy on the baldachin. That the baldachin or canopy over the altar was used in the early ages of Christianity we have proof in the mosaics of St. George’s “Salonica,” published by M. Texier and myself (see Byzantine Architecture, plates 30 to 34). In the eleventh and twelfth centuries the baldachino was common in Italian churches. I have met with examples at Toscanella, Terracina, Perugia, and elsewhere in buildings of those dates. Sir Christopher Wren was aware that the baldachin was the crowning ornament of a basilica, and he left a design for one to be erected in St. Paul’s, which no doubt will be executed when the Cathedral is completed.

PLATE 44.—ALTARS.

This Plate shows a series of east-ends of Churches, with appropriate altars and dossels of the twelfth and thirteenth centuries.

PLATE 45.—ALTARS.

A similar series, of the thirteenth and fourteenth centuries.

PLATE 46.—BALDACHINS OF VARIOUS DATES (ROMANESQUE, BYZANTINE, AND LOMBARD).

Some of these are pseudo-baldachins—that is to say, canopies attached to the wall. Others are French Gothic baldachins, of the thirteenth and fourteenth centuries.

PLATE 47.—ALTARS.

Of the thirteenth, fourteenth, and fifteenth centuries.

PLATE 48.—REREDOS AT PONTRESINA.

This is executed in pitch pine, and ornamented with painting on the natural wood. The frontal shown is that presented to the Church by Her Royal Highness the Princess Christian.

PLATE 49.—REREDOS AT NORTH TUDDENHAM (NORFOLK).

The Church is early Perpendicular in style. The Reredos is of Bath stone, with mosaic inlays. It was executed by Mr. Nicholls, of Lambeth, and the altar-cloth by Messrs. Harland and Fisher.

PLATE 50.—FONTS.

Two Fonts, with their covers. Thirteenth century.

PLATE 51.—PULPITS.

Two stone Pulpits. Date, the first half of the thirteenth century.

PLATE 52.—PULPITS.

One of stone the other of wood, on a stone basement. This Plate was originally published in the *Building News*.

PLATE 53.—PULPITS.

One of stone, and the other of wood decorated with painting; the former for the angle of a church, the other to project from the wall.

PLATE 54.—PULPITS.

These are later in style, being of the second half of the thirteenth or beginning of the fourteenth century.

PLATE 55.—LECTERN.

Three brass Lecterns. Twelfth and thirteenth centuries.

PART II.—SECULAR.

On account of the difficulty of classifying the following classical designs according to the date and style, they are given for the most part in the order in which they were executed.

GOVERNMENT OFFICES.

This great international competition took place in 1857. Two hundred and eighteen sets of plans were sent in. Although one condition was that the motto system should be adopted, the authorship of many a design was recognised by the style of drawing, and that of others openly talked about. The Commissioners, instead of acting upon the common-sense principle of deciding which style was most suitable for the purpose, and rewarding the best designs in that style, gave prizes to the authors of designs in Classic, Gothic, Tudor, and Renaissance styles indiscriminately; and, finally, the building was given to a distinguished Gothic architect, with the proviso that he was to erect a building in the Italian style.

The accompanying design was classed amongst the twelve best by a foreign and, therefore, probably an unbiased critic.

The following extracts from my report describe its character :—

In consequence of the rooms in the Foreign being larger than those in the War Office and the ceilings and windows therefore higher, it has been thought advisable to separate them, instead of uniting them in one vast quadrangle. It followed, as a matter of course, that a similar system of arrangement should be adopted throughout. The necessity for Official Residences attached to the Public Offices, and yet not overlooked by them, was also a reason for the adoption of this system of separate Blocks, in preference to the quadrangular arrangement.

It is proposed that the present Treasury Buildings be partially retained, together with some portions of the buildings behind, which look on to the Park. In this way there will be additional space gained in the vicinity of the Houses of Parliament, and there would be also room for the erection of extra buildings, containing 37,606 square feet, to be appropriated as the Commissioners direct.

The approximate number of square feet allotted to each Department, according to this plan, would be

		Superficial Area in Feet.
The Treasury, including Official Residences for the First Lord and for the Chancellor of the Exchequer	...	59,686
The Foreign Office, including an Official Residence	...	49,126
The War Department	...	58,243
The Colonial Office	...	15,600
The Home Office	...	15,600
The Paymaster-General's Office	...	15,252
The Exchequer Offices	...	3,000
The Board of Trade	...	25,000
The Privy Council Office	...	15,252
The Admiralty, Somerset House	...	46,000
The Board of Control	...	12,000
The Poor Law Board	...	10,500
The State Paper Office	...	5,000
The Office of Works	...	8,500
The Office of Woods	...	8,000
Civil Service Commission, &c.	...	5,000
The Charity Commission, &c.	...	6,000
The Ecclesiastical Commission	...	6,000
Copyhold, Inclosure, and Tithe Commission	...	8,500
The Emigration Office	...	4,860

WAR OFFICE.

The principle that has been chiefly kept in view in planning this building is that of centralisation, as it has been considered an object of the greatest importance to preserve means of direct communication between the head and subordinate departments.

The best situations have been given to the principal rooms; the corridors are light, lofty, and well ventilated. The instructions of the Commissioners have been very generally complied with, and in the few cases in which variations occur, there is generally an increase instead of a diminution of the space required.

Specification of Materials.—For the exterior, Portland stone, relieved by the introduction of granite and British marble; for the interior, halls and staircases, Caen stone; other walls and partitions of brick.

Roofs.—Wrought iron with galvanised covering.

The system of Ventilation, the same as that described for the Foreign Office. Fire-places are not shown on the plan, but they might be added by thickening the walls, the smoke being carried up in the ventilating towers.

Style.—The style selected is Italian, of the Venetian type, which in some degree will harmonise with Inigo Jones's Whitehall.

The author has endeavoured to avoid, on the one hand, copyism; on the other, any extravagant attempt at originality.

The decorative sculptures consist of trophies, which might be either of classical or modern character. The niches in the various fronts are proposed to be filled with statues of our greatest Naval and Military Commanders.

The sculptures in the pediment represent Britannia supported on her throne by Might and Justice, surrounded by Admirals and Generals celebrated in English History.

FOREIGN OFFICE.

The chief difficulty that presented itself in planning this building, was the necessity for providing a residence of suitable size contiguous to the Public Offices, and without being overlooked by them, and for so arranging it that it should be compact and commodious, with good aspects for the chief rooms, without shutting out the principal Offices from the Park; these objects have been gained by the arrangements in the accompanying plan.

The main feature in this plan is a Reception Room, 257 feet long by 30 feet wide.

Central situations are given to the Cabinet Room, Secretary of State's own Room, and Foreign Minister's Waiting Room.

The Permanent and Parliamentary Secretary's Rooms form a Quadrangle by themselves and adjoin the apartments of the Secretary of State.

Warming and Ventilating.—The mode of warming and ventilating has been taken into consideration from the commencement of the design. It is proposed that there shall be two boilers, communicating with warm air chambers—one for each floor. The cold air being admitted by a flue from the exterior of the building will pass into the warm air chambers, thence ascending the flues it will circulate through the corridors; entering the various rooms and passages behind the skirtings it will be generally diffused throughout them. The vitiated air will be drawn off through perforations in the cornices into flues communicating with the foul air shafts. These shafts being separated from the smoke flue by a thin partition of iron only, the heat thrown out from it will cause sufficient draft to carry off the vitiated air. The current might be accelerated by a second fire or a jet of steam. The flues from the various fire-places to be carried up in the walls, and to join the smoke flues from the boiler houses.

General Specification of Materials.—It is proposed that the exterior of the building be erected of Portland stone, backed up with brickwork; that Caen stone be used for the halls and staircases; that all other walls and partitions be of brickwork; that British marbles and granites be inlaid in the places indicated in the drawings; that the internal columns and pilasters be of Devonshire marble, or of polished Peterhead granite.

Floors.—The floors of corridors to have rolled girders 6 inches deep, flat arches of hollow brick, and to be finished with metallic lava. The floors of Principal Rooms to have girders of

rolled iron 10 inches deep, with strong top and bottom flanges, ties five-eighths thick, thin iron plating, and to be filled with pottery and boarded.

Roofs.—The roofs to be of wrought iron, framed as per drawings, and to be covered with galvanised sheet iron.

Style.—The style chosen is Italian, of palatial character, as being the best suited for a building, of which a great part is appropriated as a residence. The busts in the East and West fronts are intended to represent English statesmen of various periods who have been connected with this department. The shields in the West front are to bear the arms of the principal European Powers.

PLATE 56.—WAR OFFICE (VIEW TOWARDS WHITEHALL).

PLATE 57.—WAR OFFICE (GROUND PLAN AND FIRST FLOOR PLAN TO HALF THE SCALE OF THE ELEVATIONS).

PLATE 58.—WAR OFFICE (PRINCIPAL ELEVATION).

The sculptures of the pediment represent Britannia rewarding her naval and military commanders. The spandrels between the windows on the ground floor are ornamented with war trophies.

PLATE 59.—WAR OFFICE (SIDE ELEVATION).

PLATE 60.—WAR OFFICE (BACK ELEVATION).

It will be perceived that these elevations are all symmetrical, and based on a symmetrical plan, which met all the requirements of the Commissioners as to space.

PLATE 61.—WAR OFFICE (LONGITUDINAL SECTION, SHOWING THE CORRIDORS).

PLATE 62.—WAR OFFICE (TRANSVERSE SECTION, SHOWING THE ENTRANCE HALL AND APPROACHES).

PLATE 63.—FOREIGN OFFICE (VIEW TOWARDS ST. JAMES'S PARK).

This edifice, as it had to contain a detached Minister's residence, was naturally not of so uniform a character as the War Office, from which it was proposed to be separated by a street in continuation of a boulevard running through the Park and terminating at Charing Cross. The street was to have a gateway to the Park, joining the War and Foreign Offices.

PLATE 64.—FOREIGN OFFICE (GROUND AND FIRST FLOOR PLANS).

To the same scale as those of the War Office.

PLATE 65.—FOREIGN OFFICE (ELEVATION TOWARDS PARK).

PLATE 66.—FOREIGN OFFICE (SIDE ELEVATION TOWARDS PARK).

PLATE 67.—FOREIGN OFFICE (SIDE ELEVATION).

PLATE 68.—FOREIGN OFFICE (ELEVATION TOWARDS INTERMEDIATE STREET).

PLATE 69.—FOREIGN OFFICE (LONGITUDINAL SECTION).

PLATE 70.—FOREIGN OFFICE (TRANSVERSE SECTION).

LIVERPOOL EXCHANGE BUILDINGS.

The most important competition after that for the Government Offices was that for the Liverpool Exchange Buildings, to be erected on three sides of a square. Forty-four sets of drawings were sent in.

PLATE 71.—LIVERPOOL EXCHANGE (GROUND PLAN).

The Exchange itself is here shown circular in plan, surmounted by a dome resembling that of the Reading-room of the British Museum.

PLATE 72.—LIVERPOOL EXCHANGE (PARTS OF THE ELEVATION TOWARDS NELSON SQUARE).

As the front was very extended, I thought that a single order embracing the entire height would have the best effect, especially as the square in front would allow the columns and entablature to be seen from a distance.

NATURAL HISTORY MUSEUM, SOUTH KENSINGTON.

In 1864 it was proposed to transfer the Natural History Collection from the British Museum to South Kensington, and plans were invited for a suitable building to receive them. My idea in submitting these plans was that the character of the existing Exhibition galleries should be to a certain extent maintained, but that an edifice of bolder character should be erected, consisting eventually of two wings, with a large central dome connecting them. It was proposed that one wing only should be erected at first, two storeys in height, with a central division the full height of the building for large subjects; the sides of ground floor and galleries being divided into small compartments for objects in glass cases. This arrangement in some manner resembles that of the South Kensington Museum, which is in all respects admirable. The Museum for Patents was to occupy a pavilion at the extremity of the wing, The other extremity was to be occupied by a large lecture theatre.

PLATE 73.—NATURAL HISTORY MUSEUM, SOUTH KENSINGTON, GROUND AND FIRST FLOOR PLAN.

PLATE 74.—NATURAL HISTORY MUSEUM, SOUTH KENSINGTON (VIEW AND LONGITUDINAL SECTION).

PLATE 75.—NATURAL HISTORY MUSEUM, SOUTH KENSINGTON (ELEVATION AND SECTIONS).

The façade was to be of terra-cotta, with moulded panels of ornaments, which it was impossible to show on this small scale.

GLASGOW MUNICIPAL BUILDINGS.

There were two distinct competitions for this pile of buildings, which, on account of the high prizes offered, were the most important contests of modern times.

The first was for elevations to be based on the plans of the Town Surveyor.

The second took place at a later period, and was for a complete design for the edifice.

The instructions were carefully drawn up, and a professional assessor appointed, who fortunately selected the best design to be carried out.

The following series of sketches for façades arose out of the former competition. They were not all suitable for the Glasgow Town Hall, nor intended to suit the plan of that building, but were studies made to illustrate various applications of the classic styles to smaller public buildings. I have ventured to class them under the heads of—

1. MONOSTYLE.—Signifying a façade in which the order embraces the whole height of the front, either with or without podium or attic. This is the most dignified sort of composition; I have, therefore, employed it in my final designs for Glasgow Town Hall, for the Dublin Museum, and for the Liverpool Exchange. See Plates 72, 87, and 90.

2. DUOSTYLE.—Where the orders are superimposed, as in the elevations of the Foreign Office, and in designs on Plates 82 to 84.

3. TRIASTYLE.—Where there are three orders in the façade, as in designs for the War Office, and also in designs Plates 85 and 86.

These compositions are in various styles—Neo-Greek, Roman, Italian, and French Renaissance, and what may be called the modern or thoroughly English adaptation of classical forms as used by Sir J. Vanburgh and Sir C. Wren.

PLATE 76.—STUDY FOR A FAÇADE (MONOSTYLE).

PLATE 77. „ „ „

PLATE 78. „ „ „

PLATE 79. „ „ „

PLATE 80. „ „ „

PLATE 81. „ „ „

PLATE 82. „ „ (DUOSTYLE).

PLATE 83.—TWO STUDIES FOR FAÇADES „

PLATE 84.—A STUDY FOR A FAÇADE „

PLATE 85. „ „ (TRIASTYLE).

PLATE 86. „ „

PLATE 87.—GLASGOW TOWN HALL (FRONT AND SIDE ELEVATIONS).

As the building was to be erected fronting a square, so that it could be well seen from a distance, I came to the conclusion that a monostyle edifice on a plain basement, with a high attic and central tower, would be the most effective. The two side elevations would be exactly alike, and the back elevation similar in arrangement.

PLATE 88.—GLASGOW TOWN HALL (PERSPECTIVE VIEW FROM GEORGE SQUARE).

PLATE 89.—GLASGOW TOWN HALL (GROUND AND FIRST-FLOOR PLANS).

These plans are based upon those issued by the Council, with a few modifications to suit the elevations. These plans and the elevations were published in the *Architect*.

DUBLIN MUSEUM.

In September, 1881, the Commissioners of Public Works for Dublin issued instructions to architects for plans for a large museum to contain 100,000 superficial feet, to be allotted for the purpose of exhibiting collections of specimens of Zoology, Geology, and Art. The site was adjoining Leinster House. It was regular in form, with the exception of a branch adjoining the Lecture Theatre. A competition of preliminary sketches was to precede a more limited competition by a select few. This design was sent in amongst the sketches.

PLATE 90.—DUBLIN MUSEUM (PERSPECTIVE VIEW).

A Monostyle design of the Renaissance, with Greek character, seemed to me the most suitable, for the same reason as at Glasgow, that it would have a more monumental and dignified effect than if more broken up.

PLATE 91.—DUBLIN MUSEUM (GROUND PLAN).

PLATE 92.—DUBLIN MUSEUM (ELEVATION TOWARDS THE COURT-YARD OF LEINSTER HOUSE).

PLATE 93.—HAMBURG TOWN HALL (PLAN AND ELEVATION).

CASTEL OLEGGIO.

This is a large Italian villa, standing on the summit of the range which divides the Lago Maggiore from Lago D'Orta. The Marquis dal Pozzo, to whom it belonged, requested me to convert it into an English Gothic mansion. This I accomplished by recasing the whole edifice, placing doors in the quadrangle to give facility for approaching the various apartments which, before the alteration, led from one to the other in the usual Italian fashion—and by erecting chapel, offices, towers, and a *porte cochère*. The Marquis, who has more taste in architecture than most of his conpeers, visited England for the purpose of studying the Tudor mansions, and determined, as far as possible, to have all the details, even the furniture, as much as possible in keeping with his castle.

PLATE 94.—CASTEL OLEGGIO (VIEW FROM THE CHAPEL LOOKING TOWARDS THE ENTRANCE).

From a photograph by Baumeister, of Stresa.

PLATE 95.—CASTEL OLEGGIO (GENERAL VIEW OF THE N. FRONT, WITH PLAN).

PLATE 96.—QUEEN'S ROBING-ROOM, HOUSES OF PARLIAMENT.

This design, though last on the list, was the first executed. In 1844 the Commissioners for the decoration of the Houses of Parliament invited designs for that

object. Thinking that a scheme for the entire decoration of one of the chief apartments would be most appropriate, I obtained the dimensions of the Queen's Robing Room, and so arranged it in compartments that it should contain pedigrees of all the Royal families, beginning with that of the Conqueror, down to that of the House of Brunswick. Alternately with compartments containing the pedigrees were others with pictures of the most important events of each dynasty. This drawing exhibits one of the longer sides of the room, and shows the pedigrees of the Normans and Plantagenets, with pictures of the landing of William the Conqueror, the entry of Richard into London after his captivity, and Baliol doing homage to Edward I. Statues of the most celebrated monarchs stand in niches, dividing the panels from one another.

This design—though it met with the approval of the Chairman of the Commission—was not looked upon favourably by the architect; for when I called on Sir Charles—then Mr.—Barry, for the purpose of ascertaining his views on the subject, he coolly told me that the competition was simply to ascertain “what talent there was in the country,” and that the architect alone would be employed to design the decoration.

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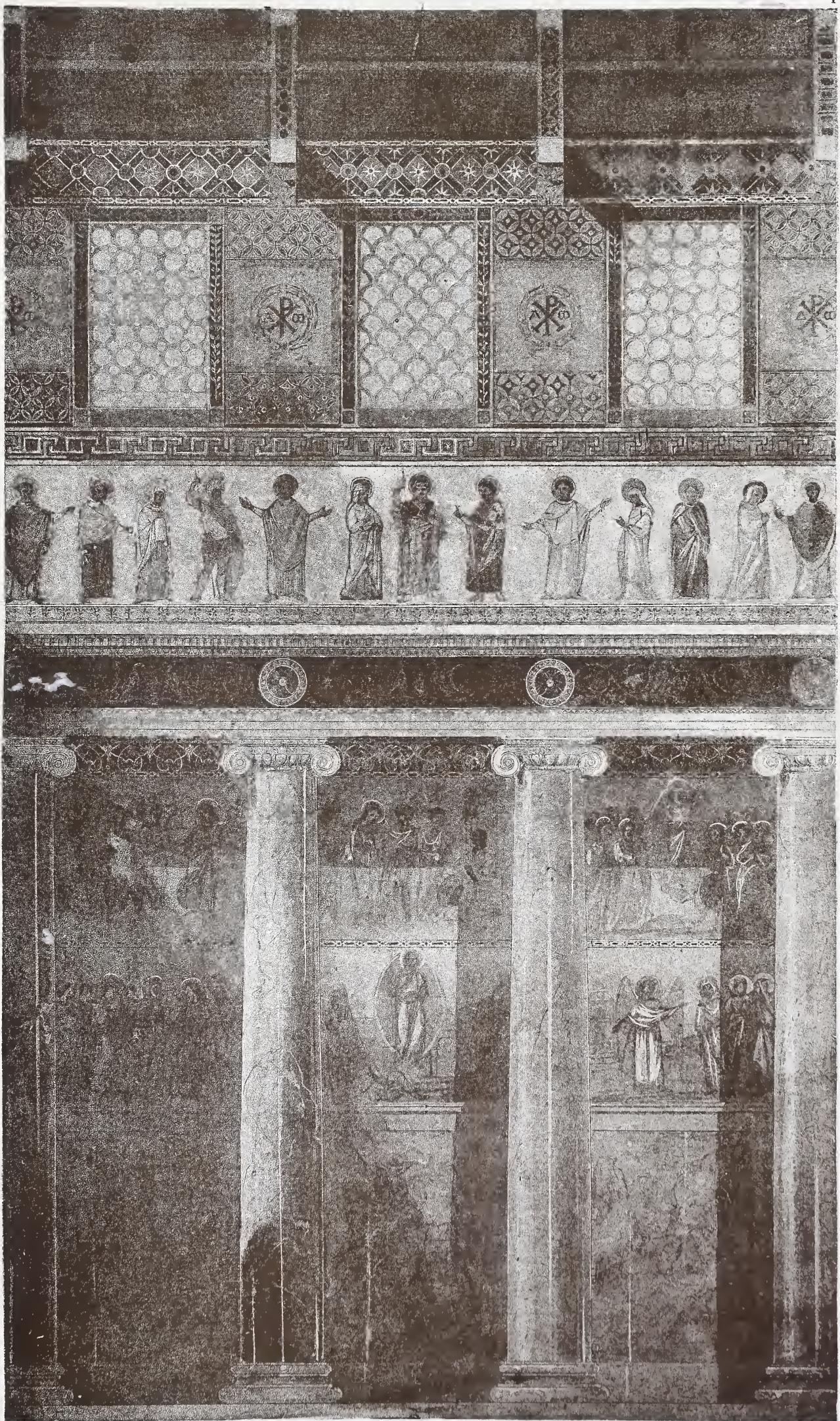
PLATES.

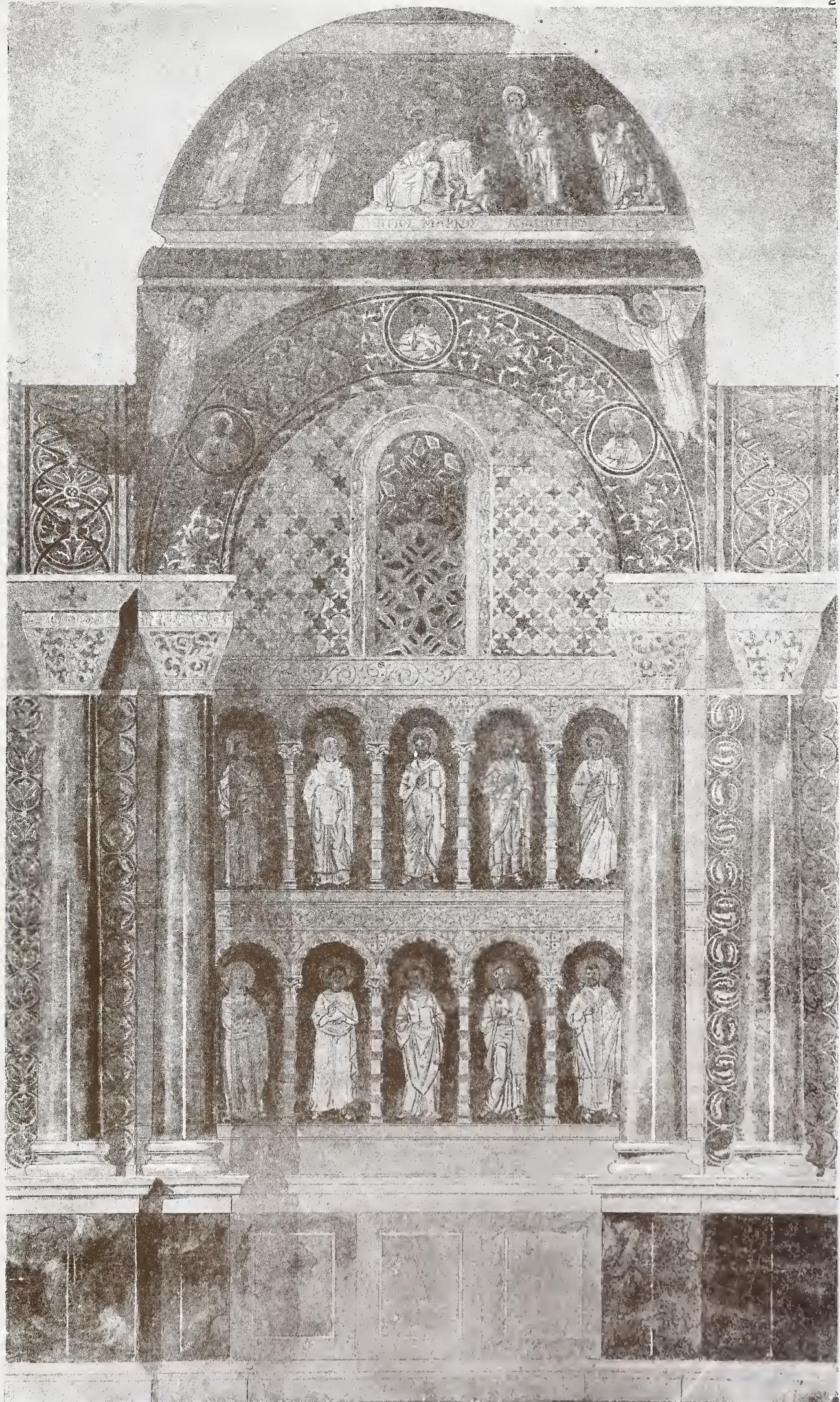
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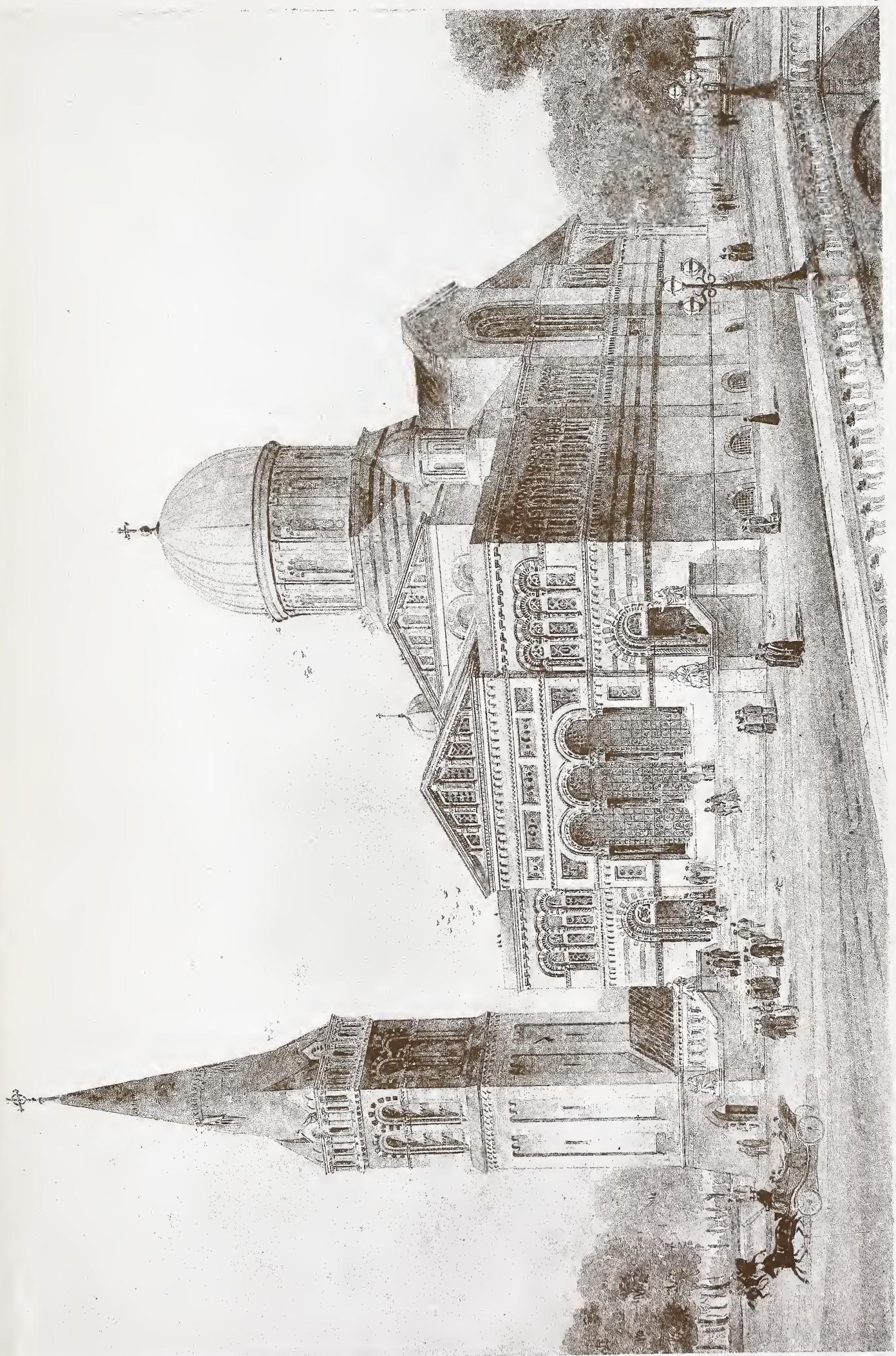
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Part I.
ECCLESIASTICAL.

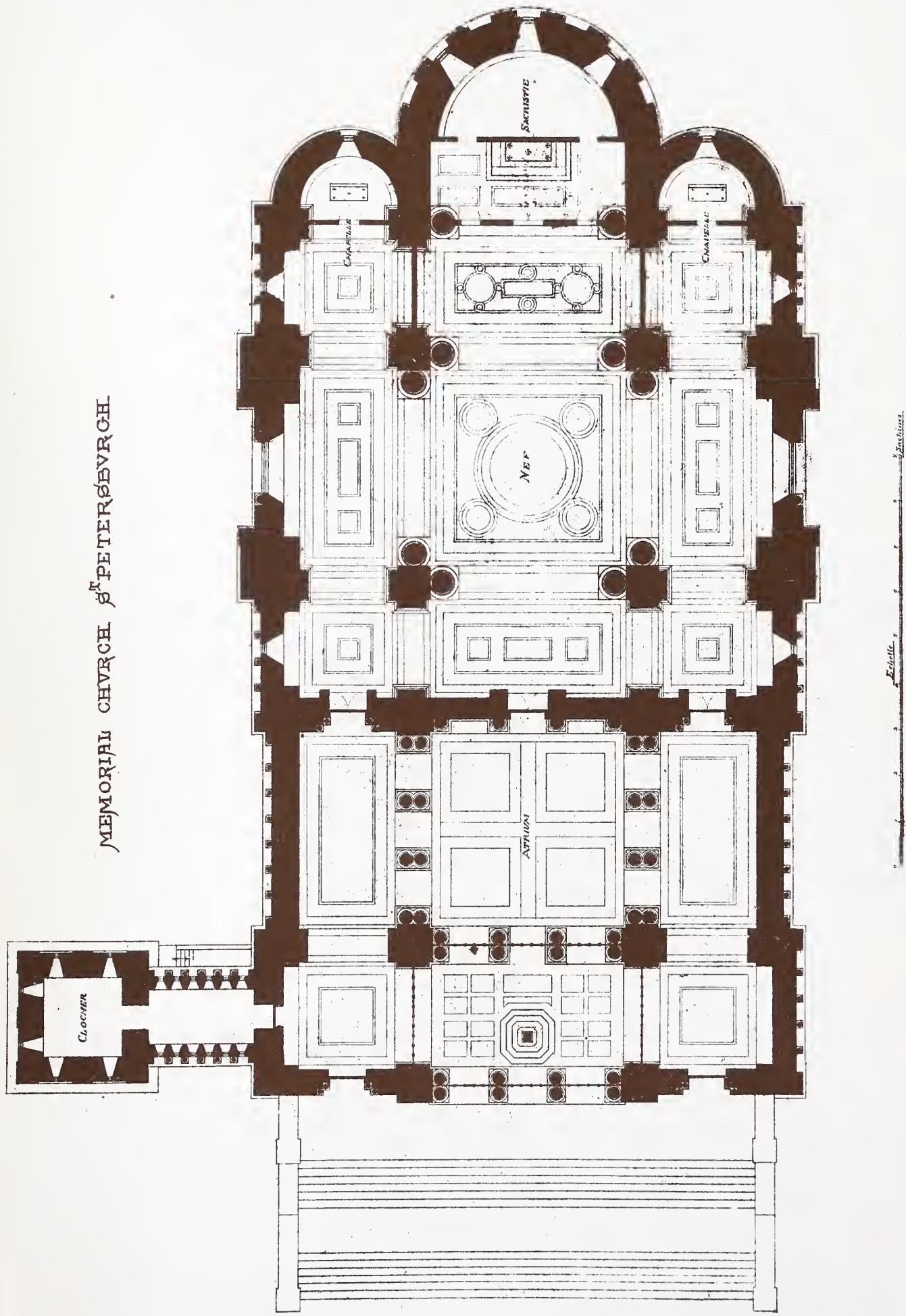




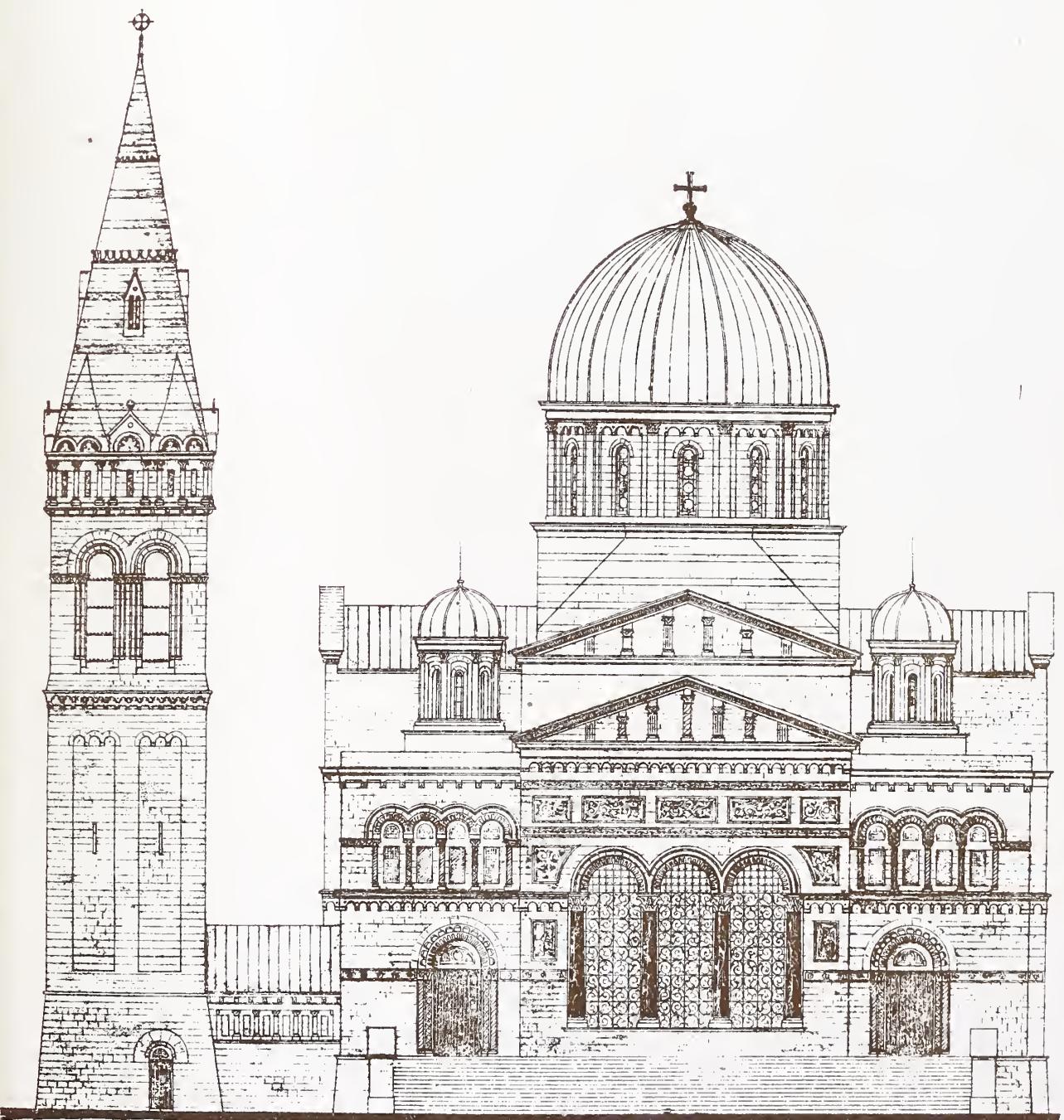


MEMORIAL CHURCH, ST. PETERSBURGH

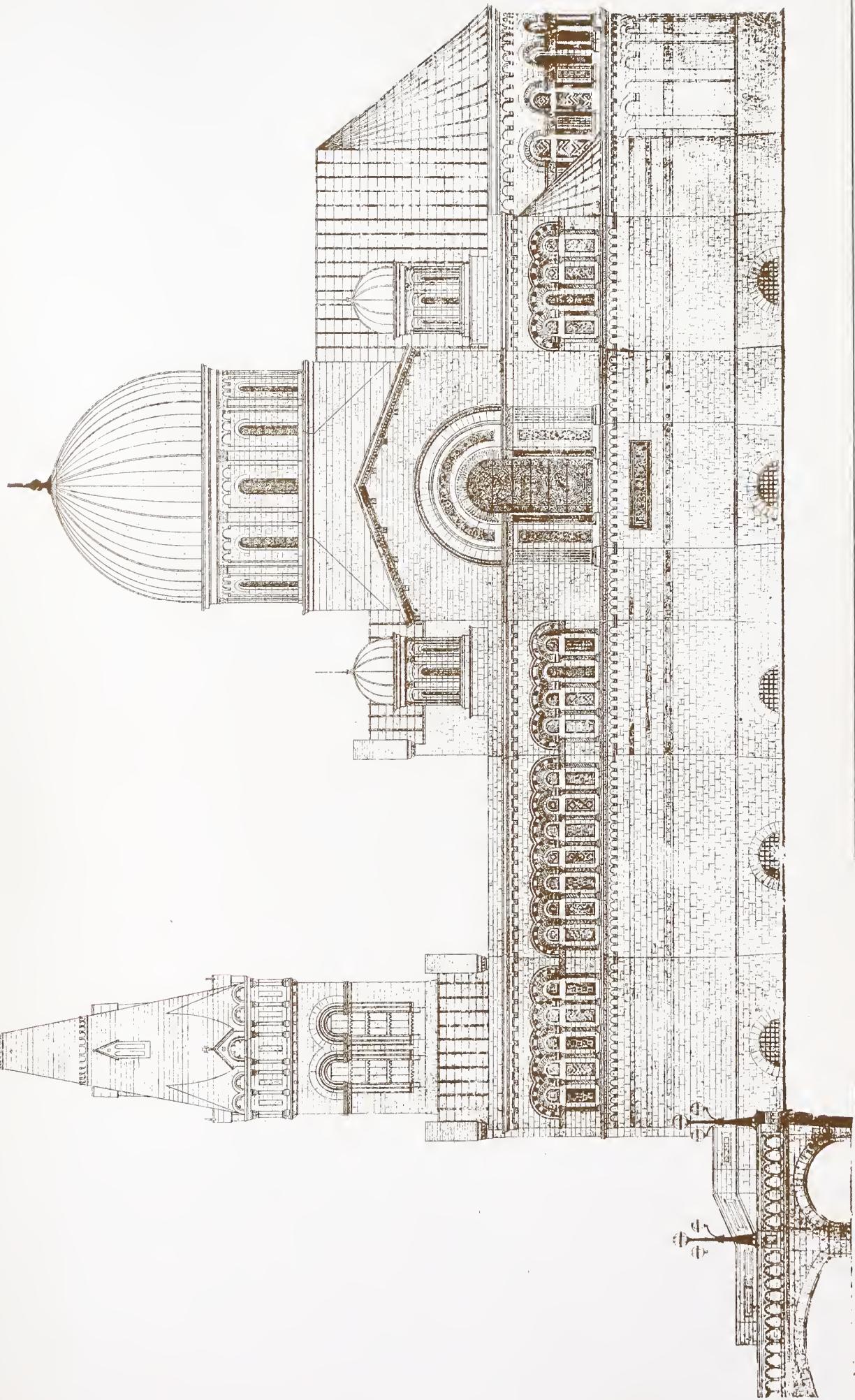
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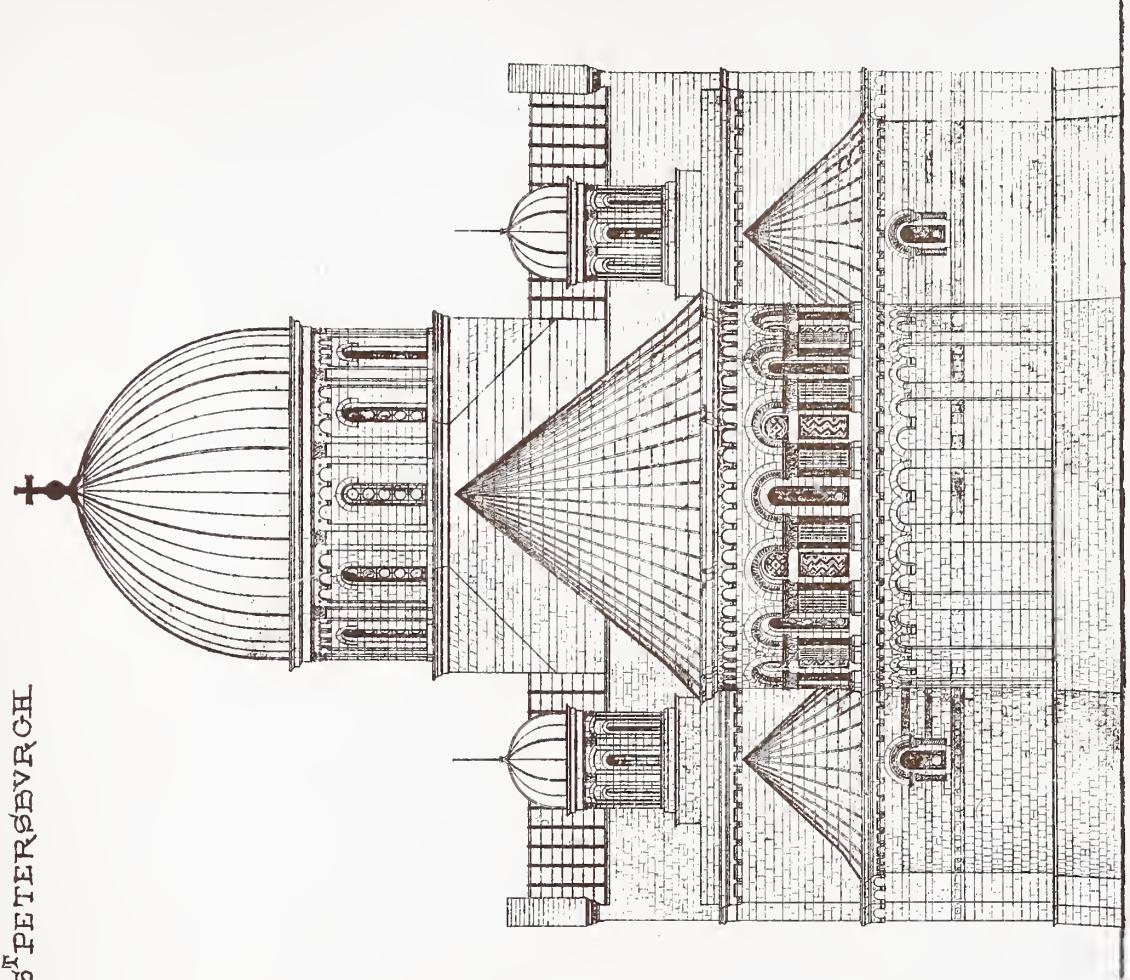
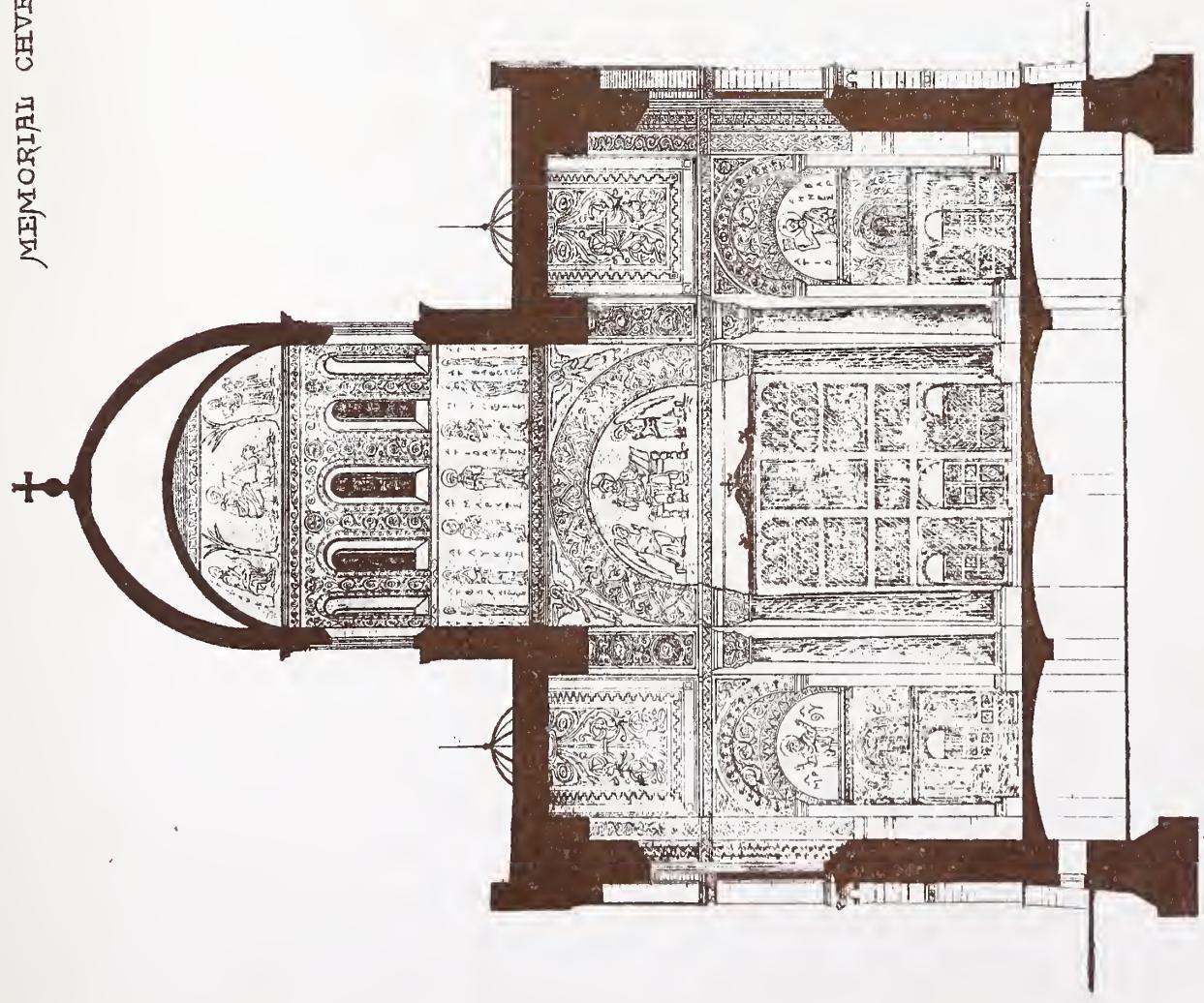
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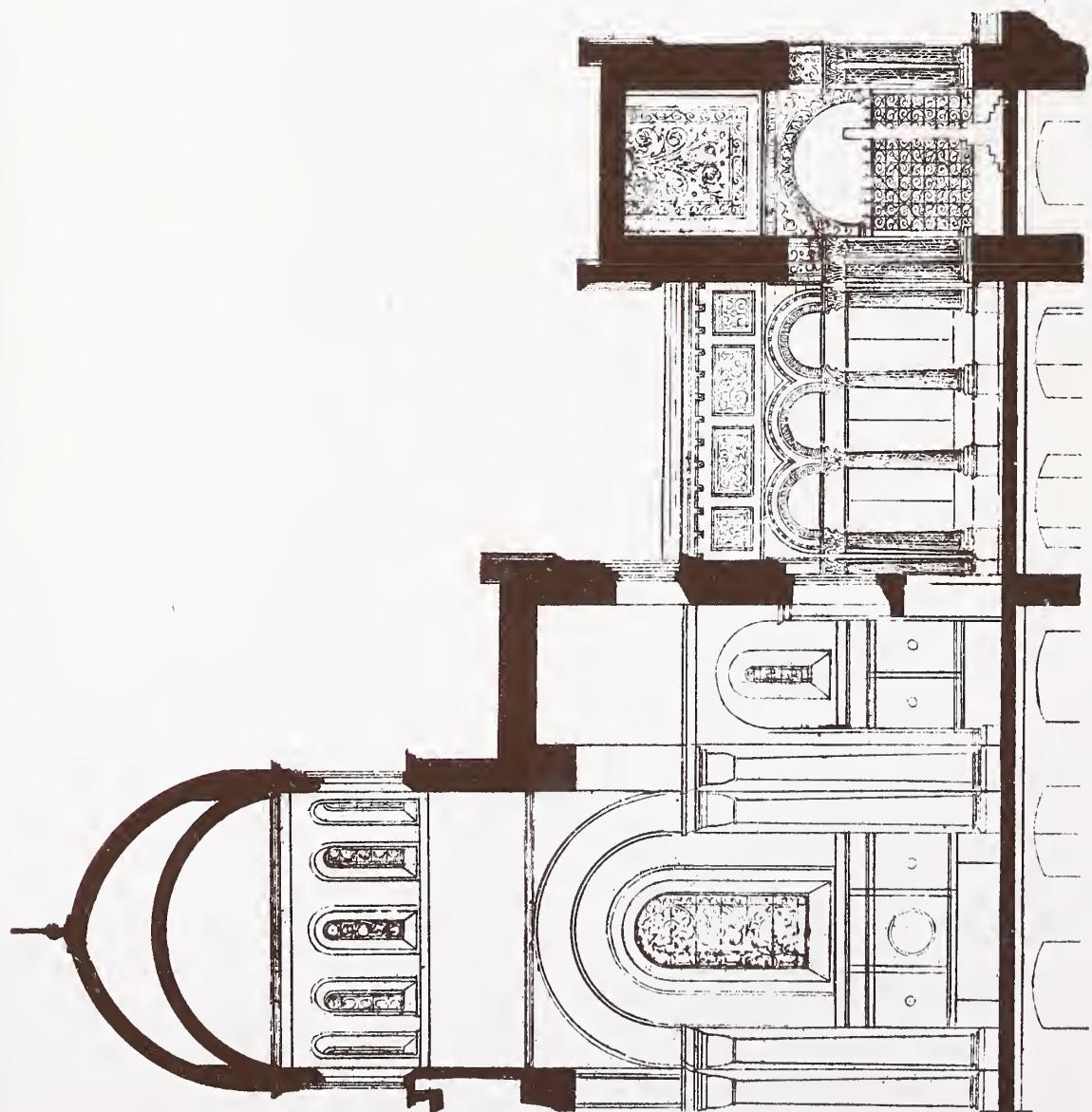
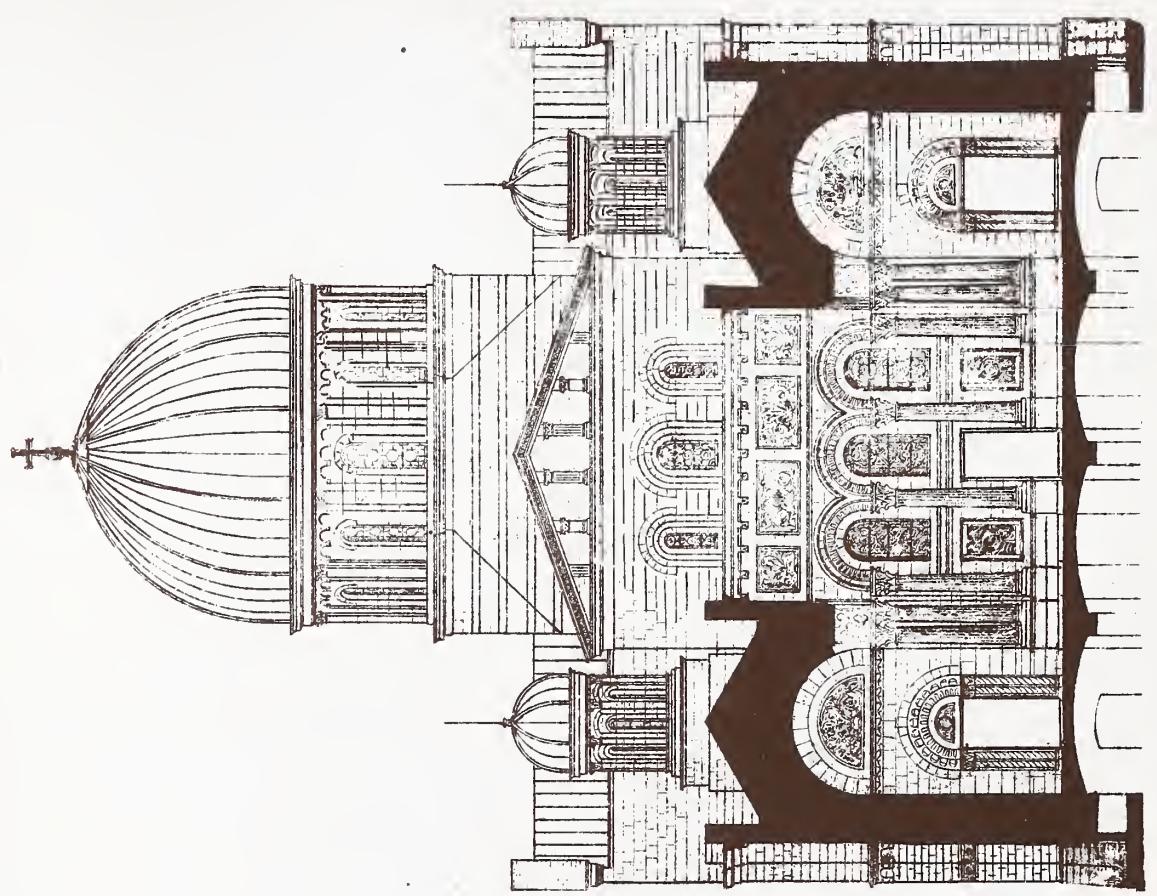


MEMORIAL CHURCH, ST. PETER'S, BURGH.



MEMORIAL CHURCH S^T PETER'S BVRGH.





MEMORIAL CHURCH, ST. PETER'S, EDINBURGH.

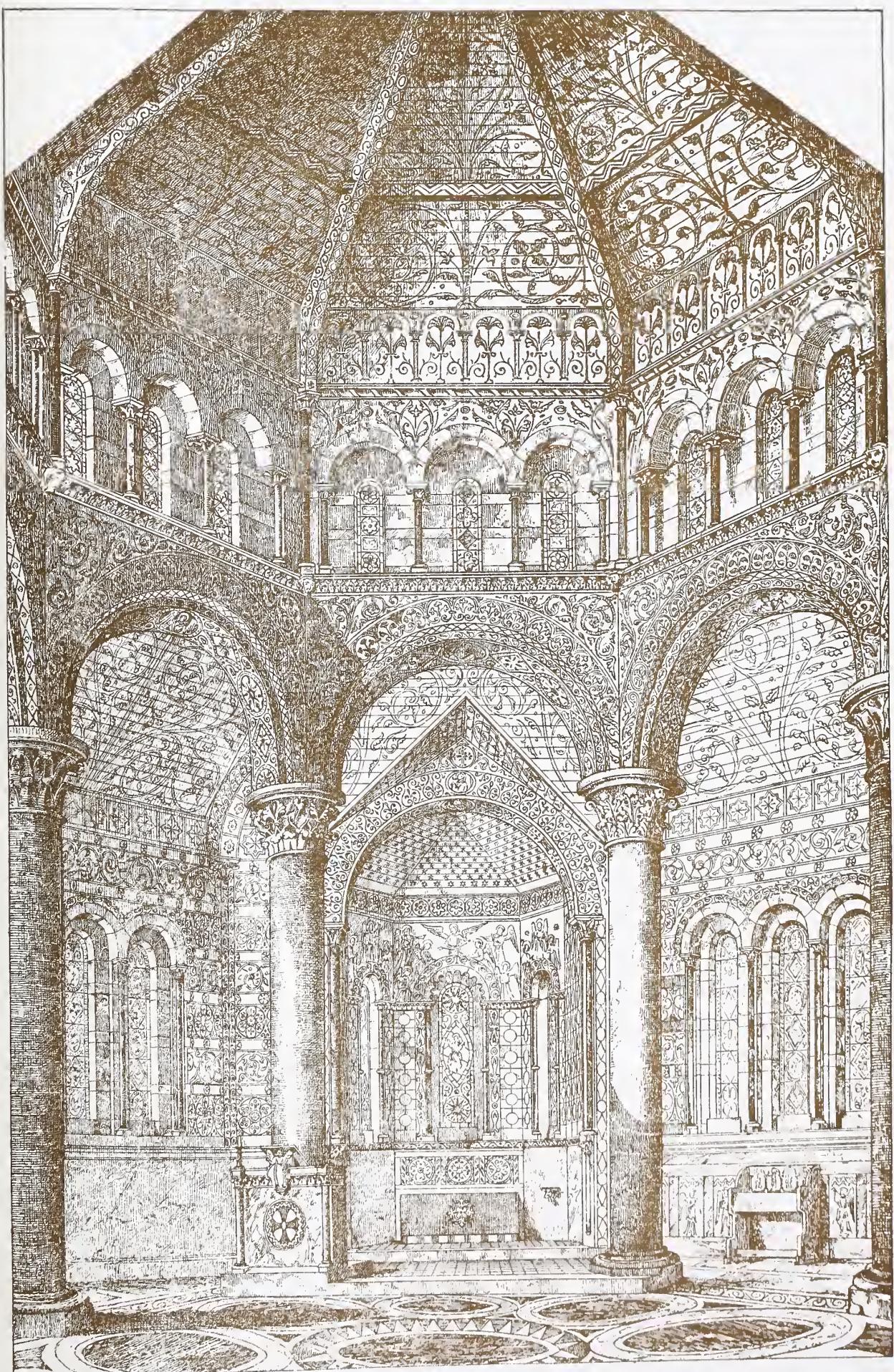


PONTRESINA.



INK-PHOTO, SPRAGUE & CO., LONDON.

BAVENO

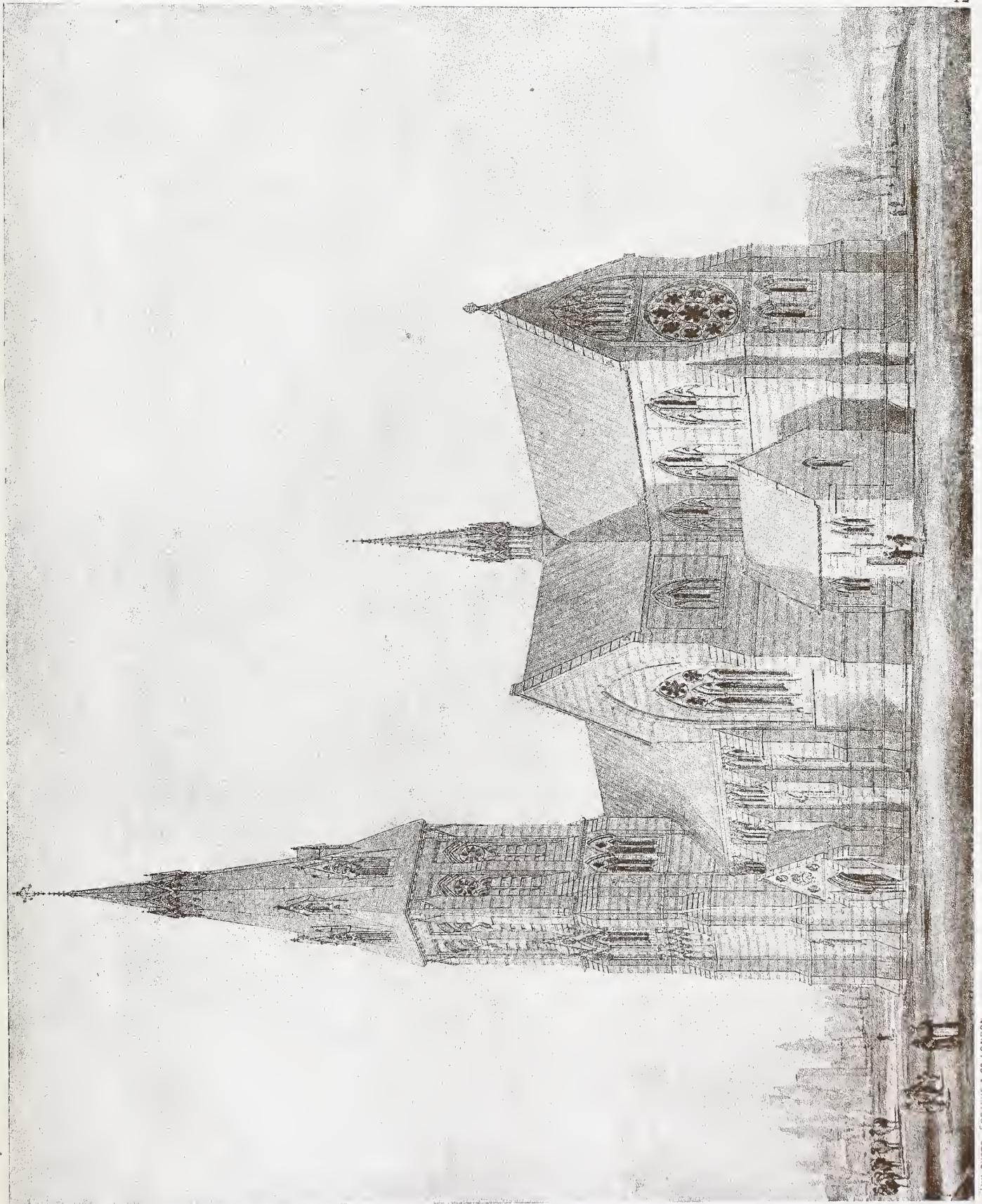


BAVINO

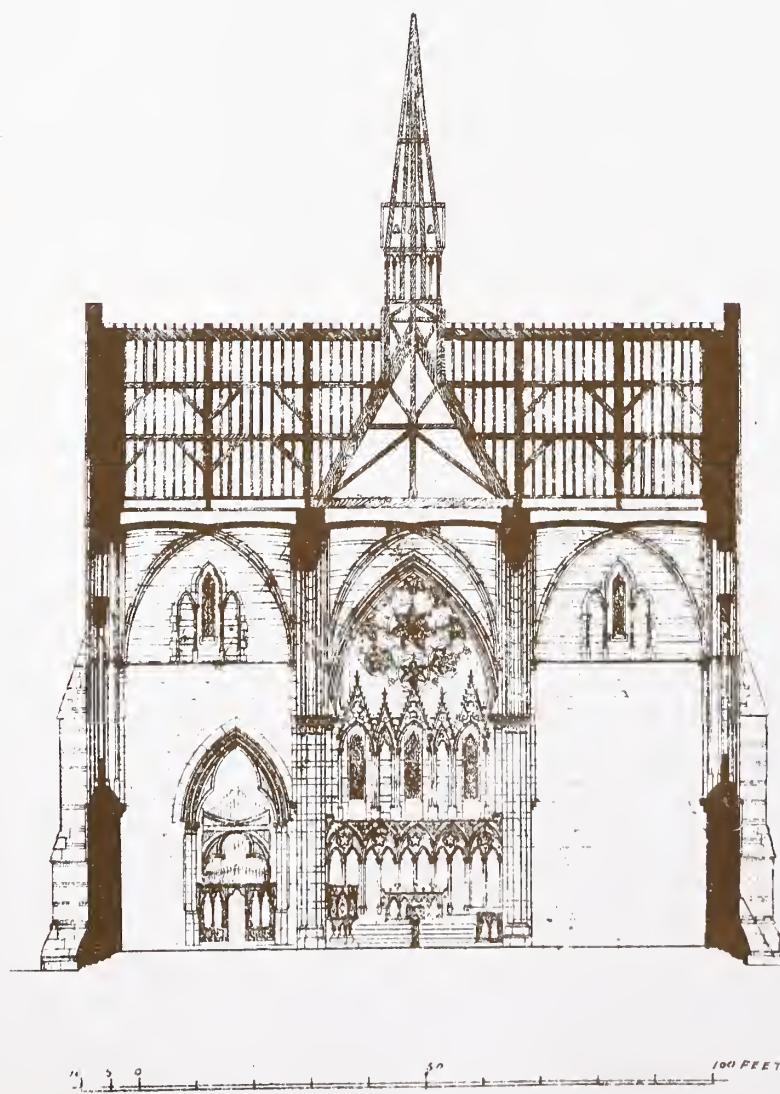
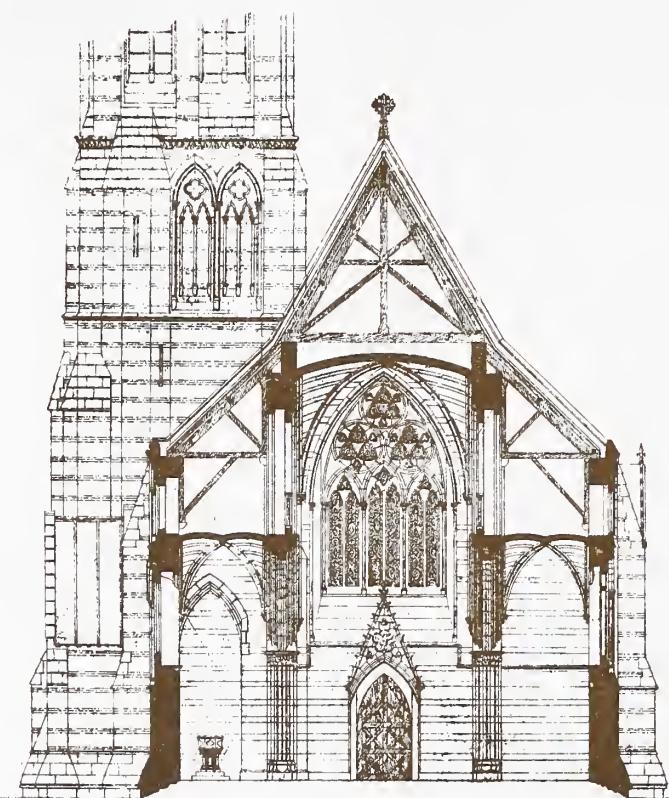


Memorial Church, Constantinople

12



Memorial Church, Constantinople



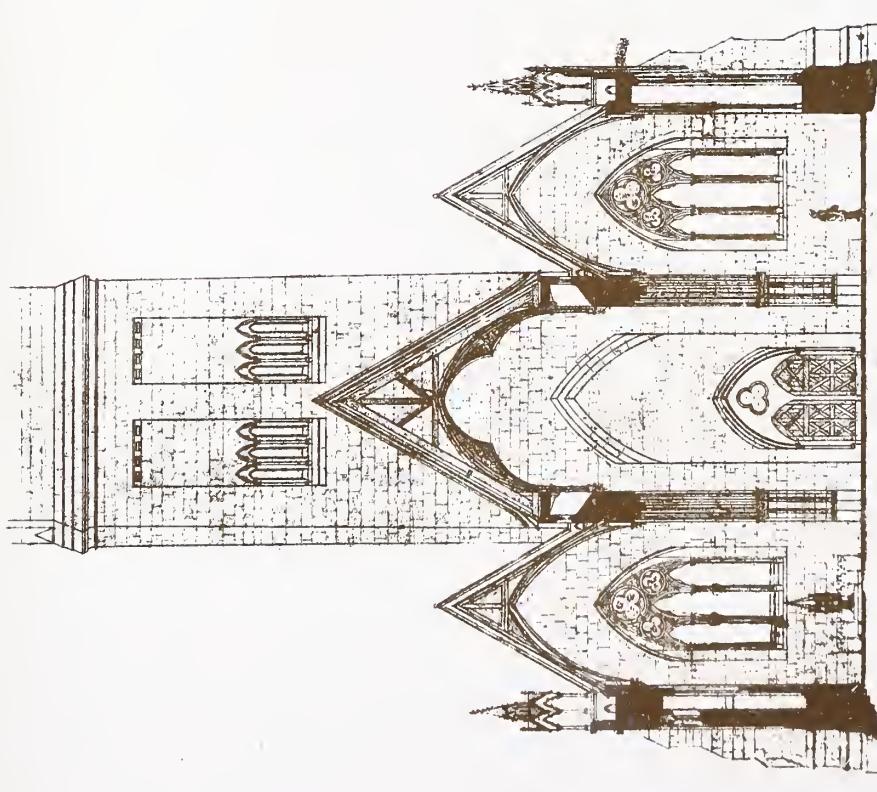
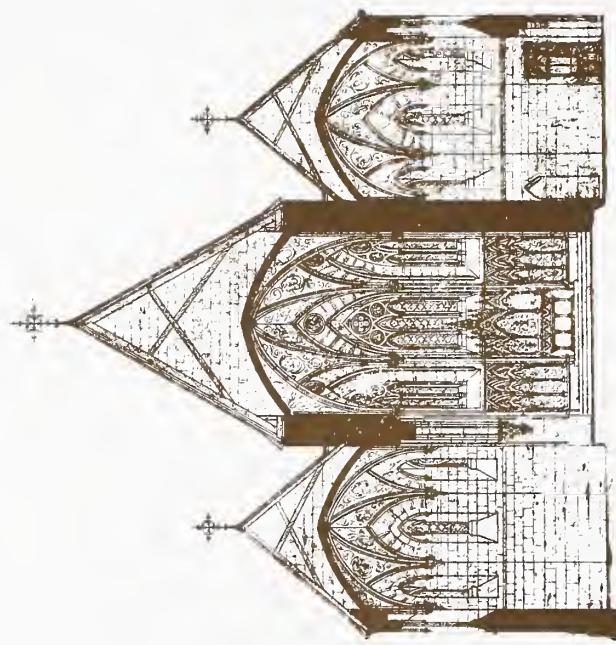
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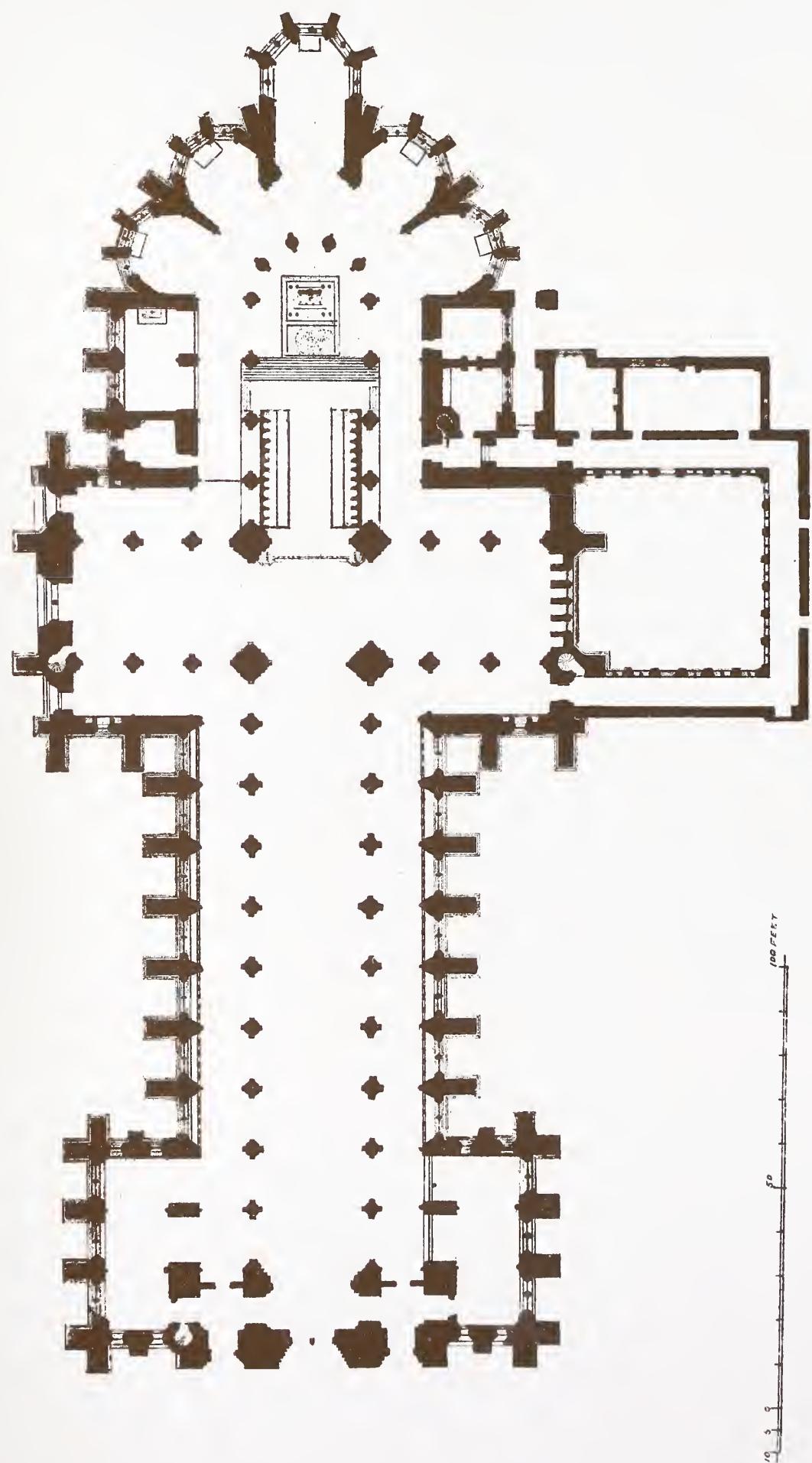


"INK-PHOTO", SPRAGUE & CO., LONDON

Memorial Church, Constantinople

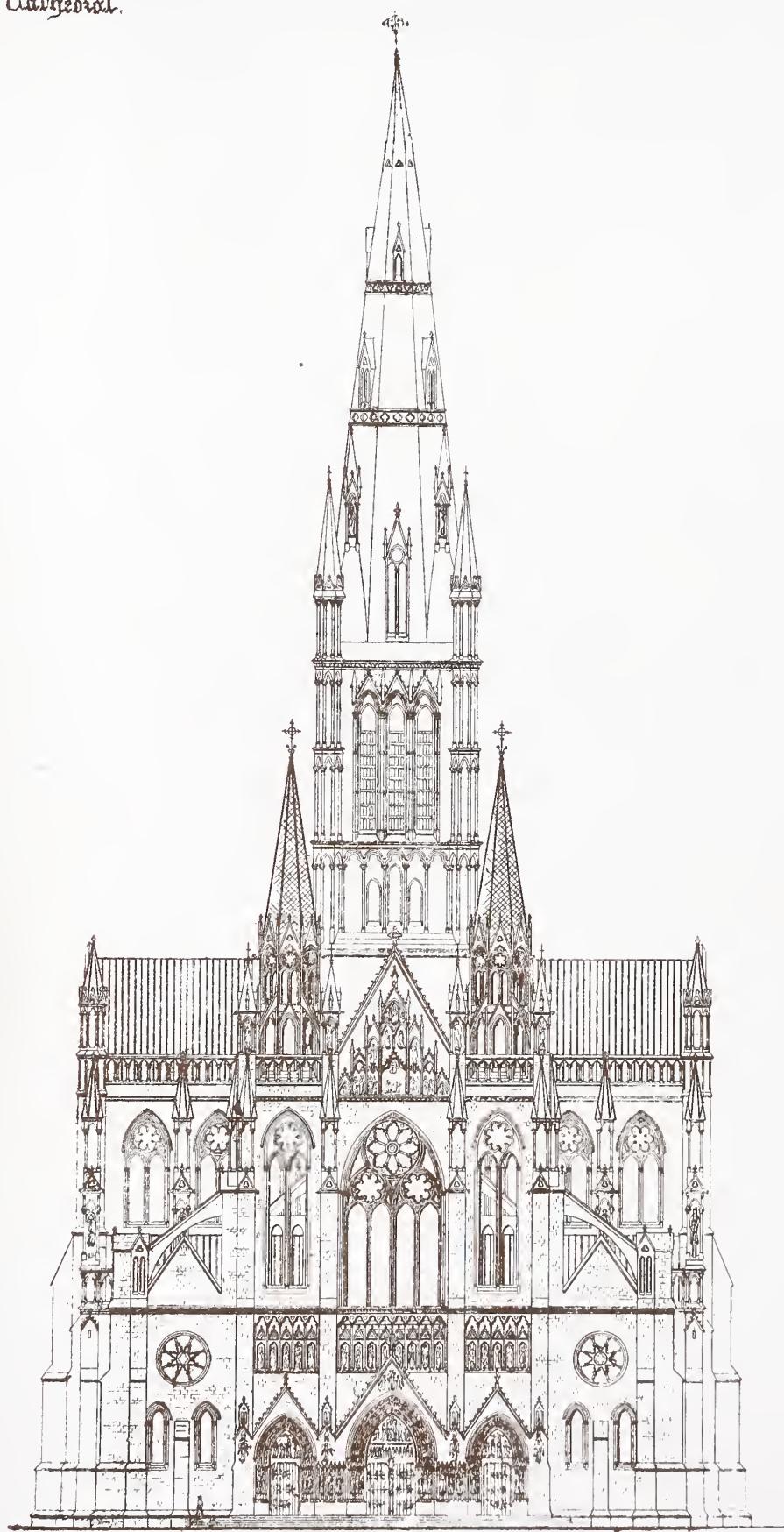
Memorial Church. Constantinople



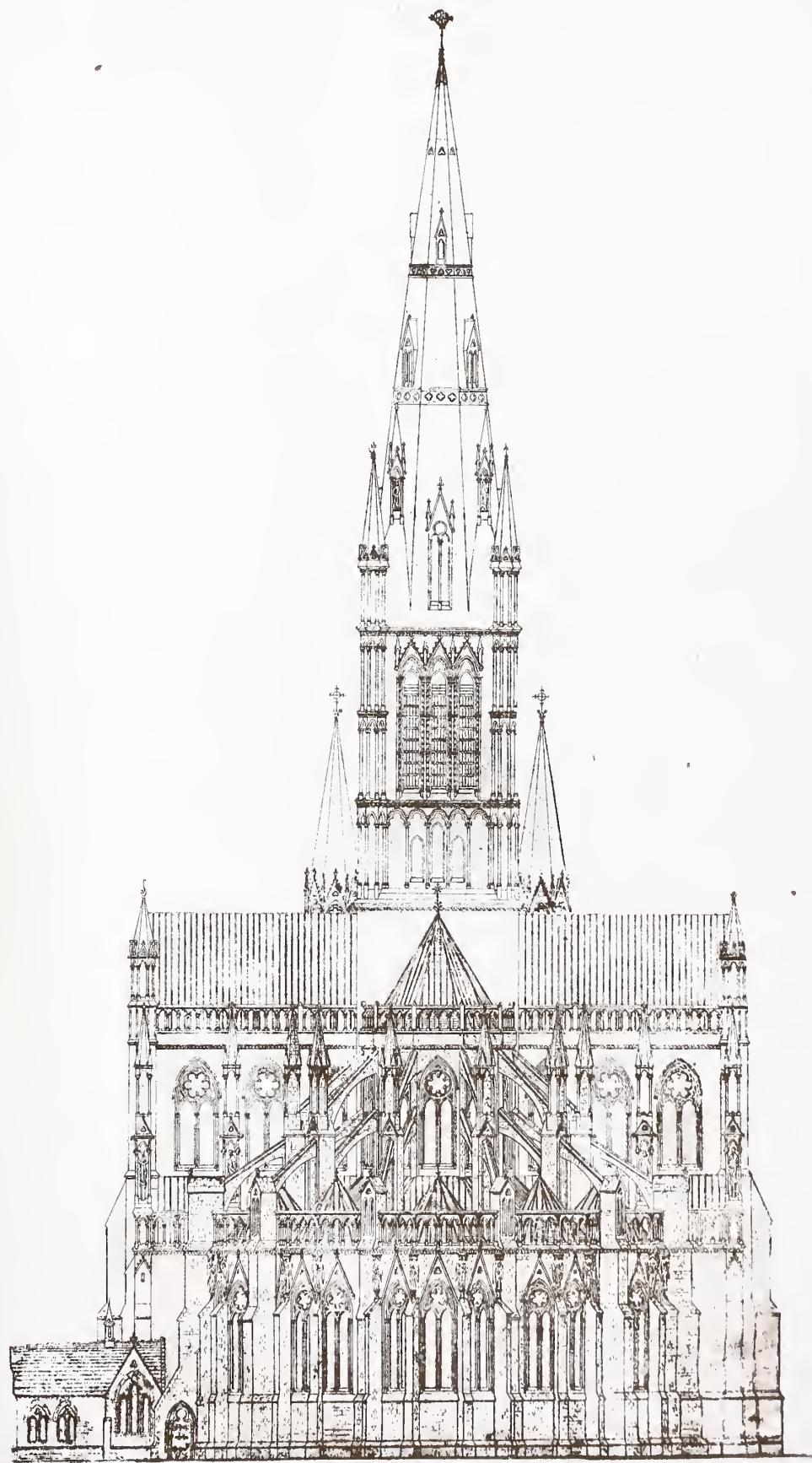


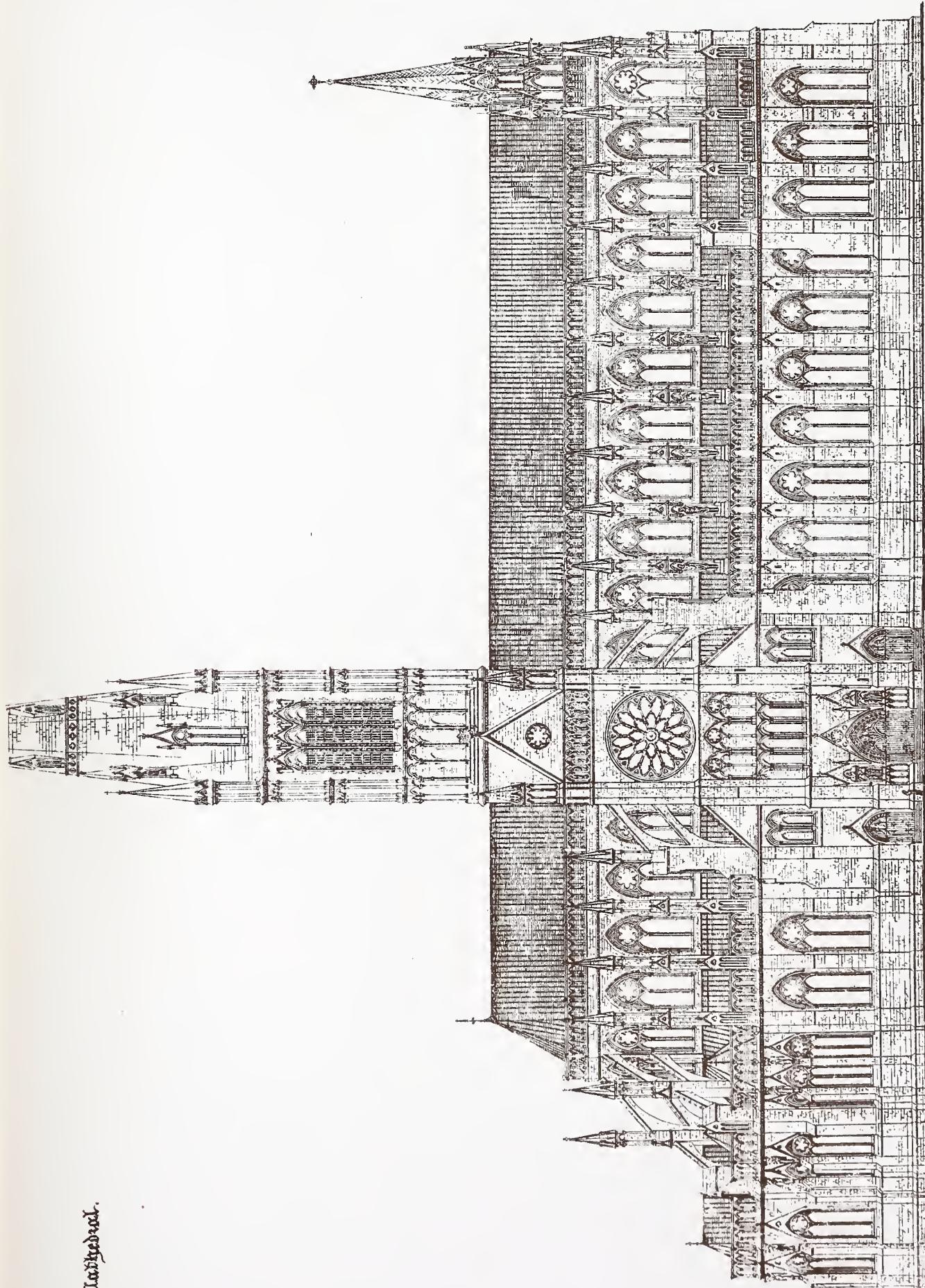
Lille - Cathédral

Lille Cathedral.

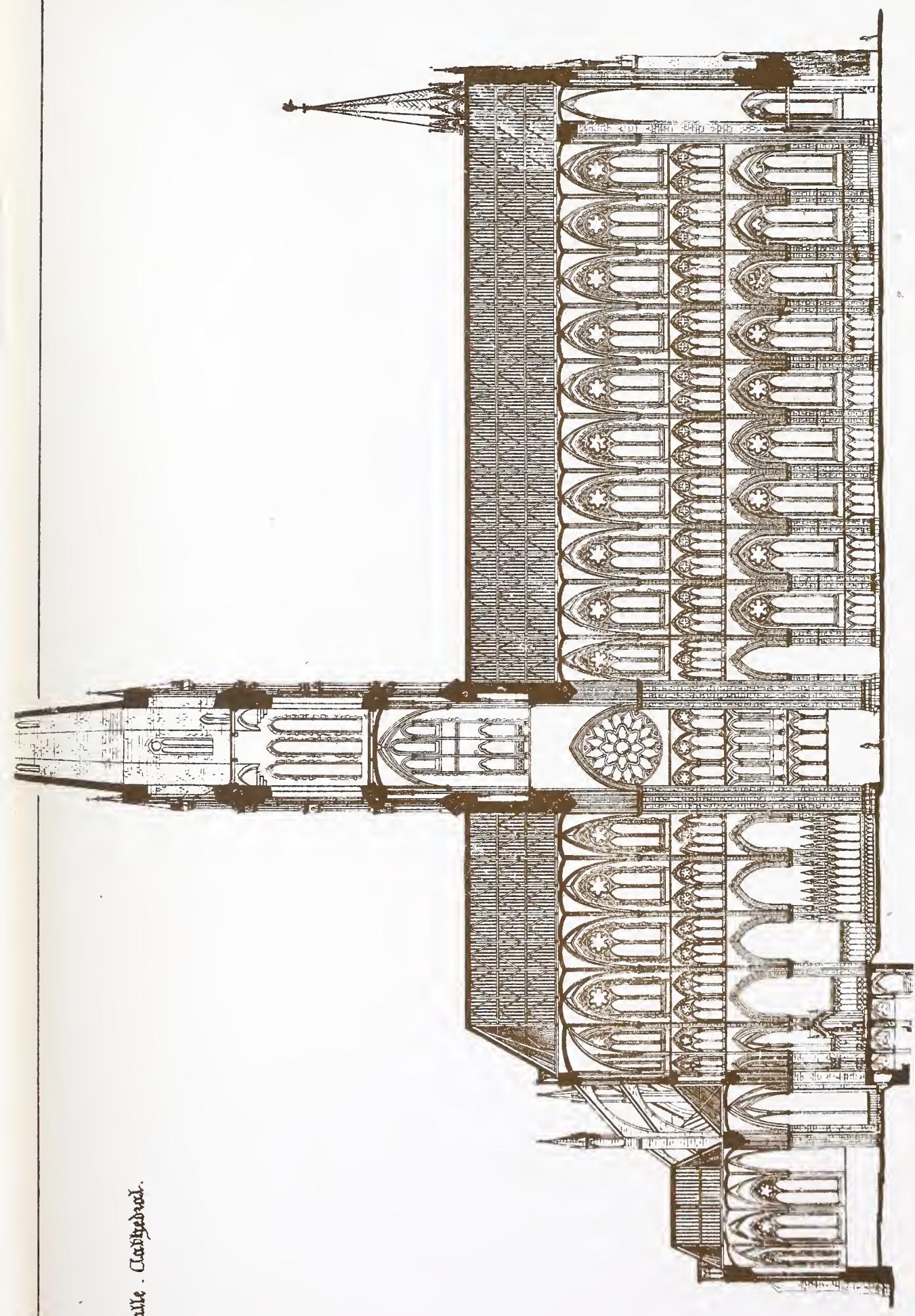


Lille. Cathedral.

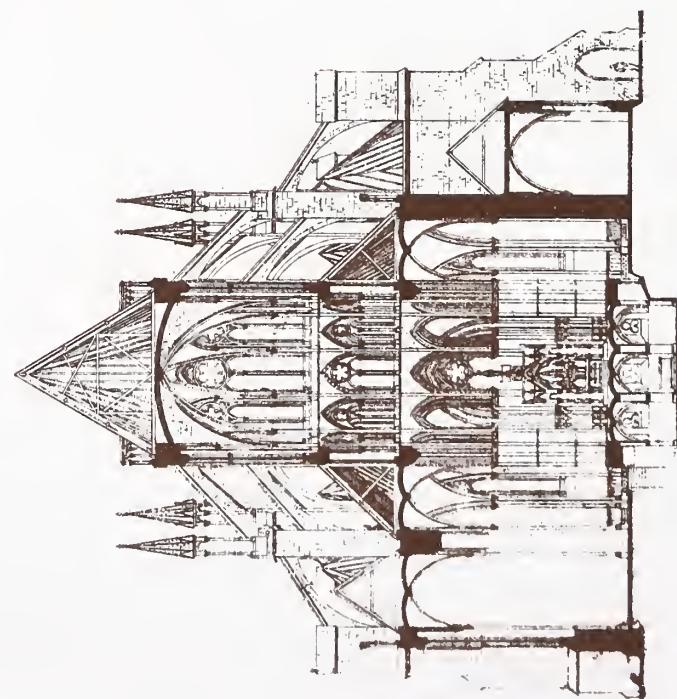
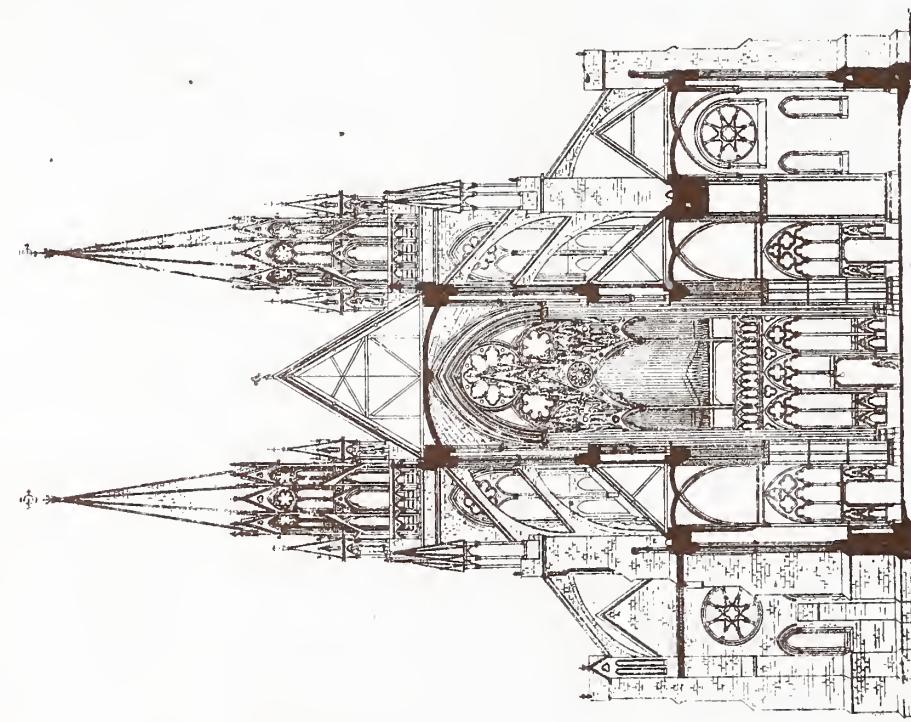




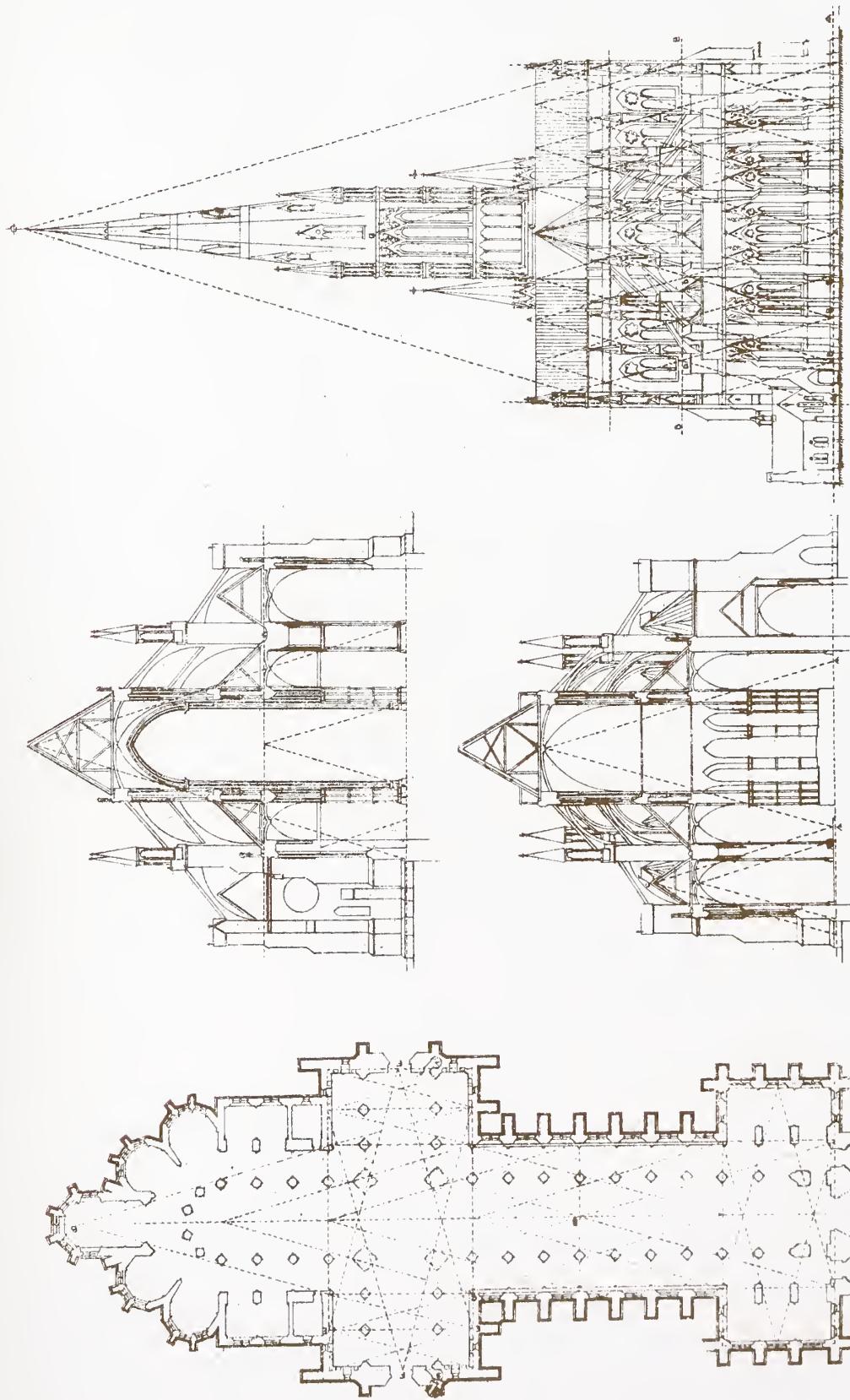
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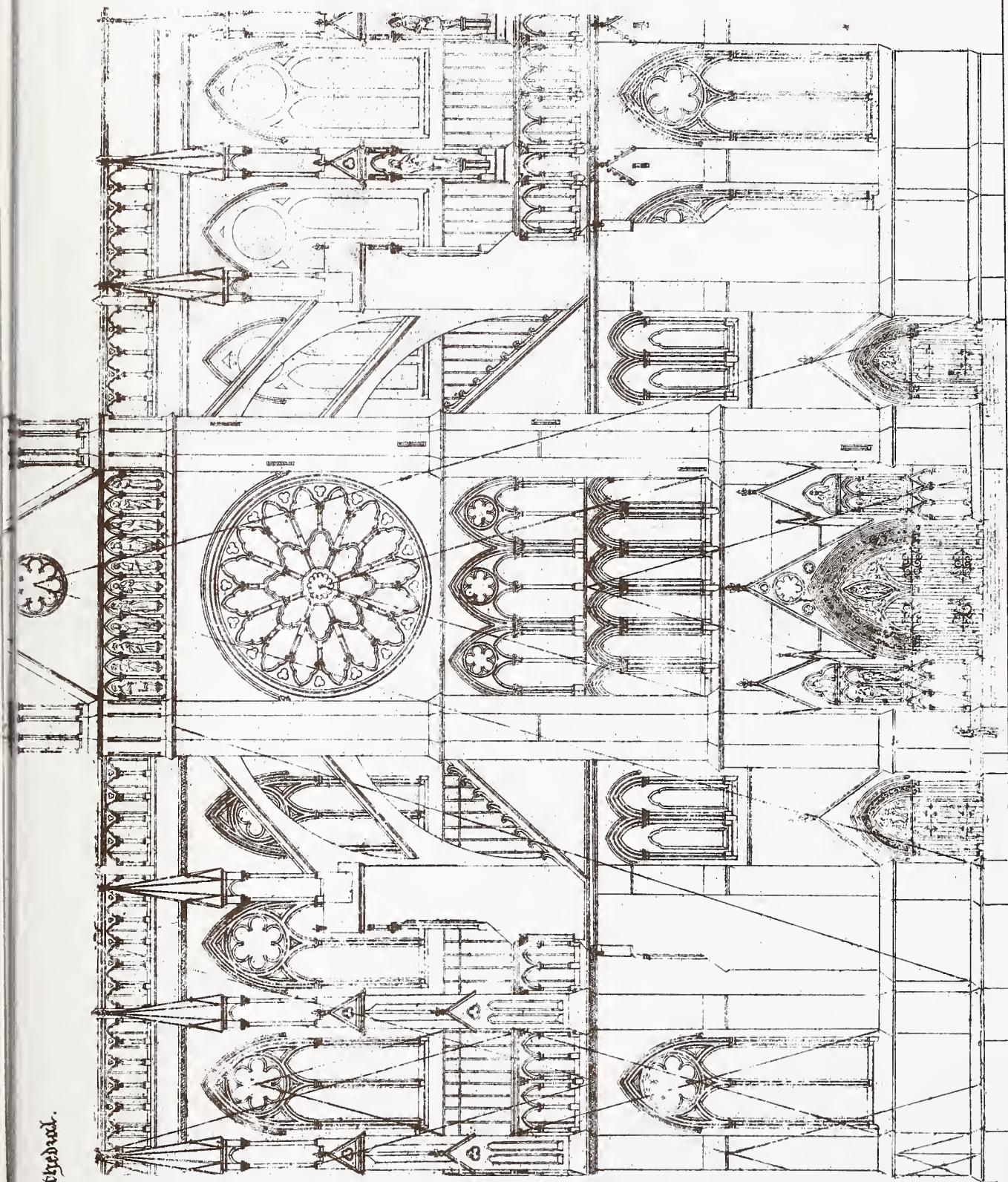
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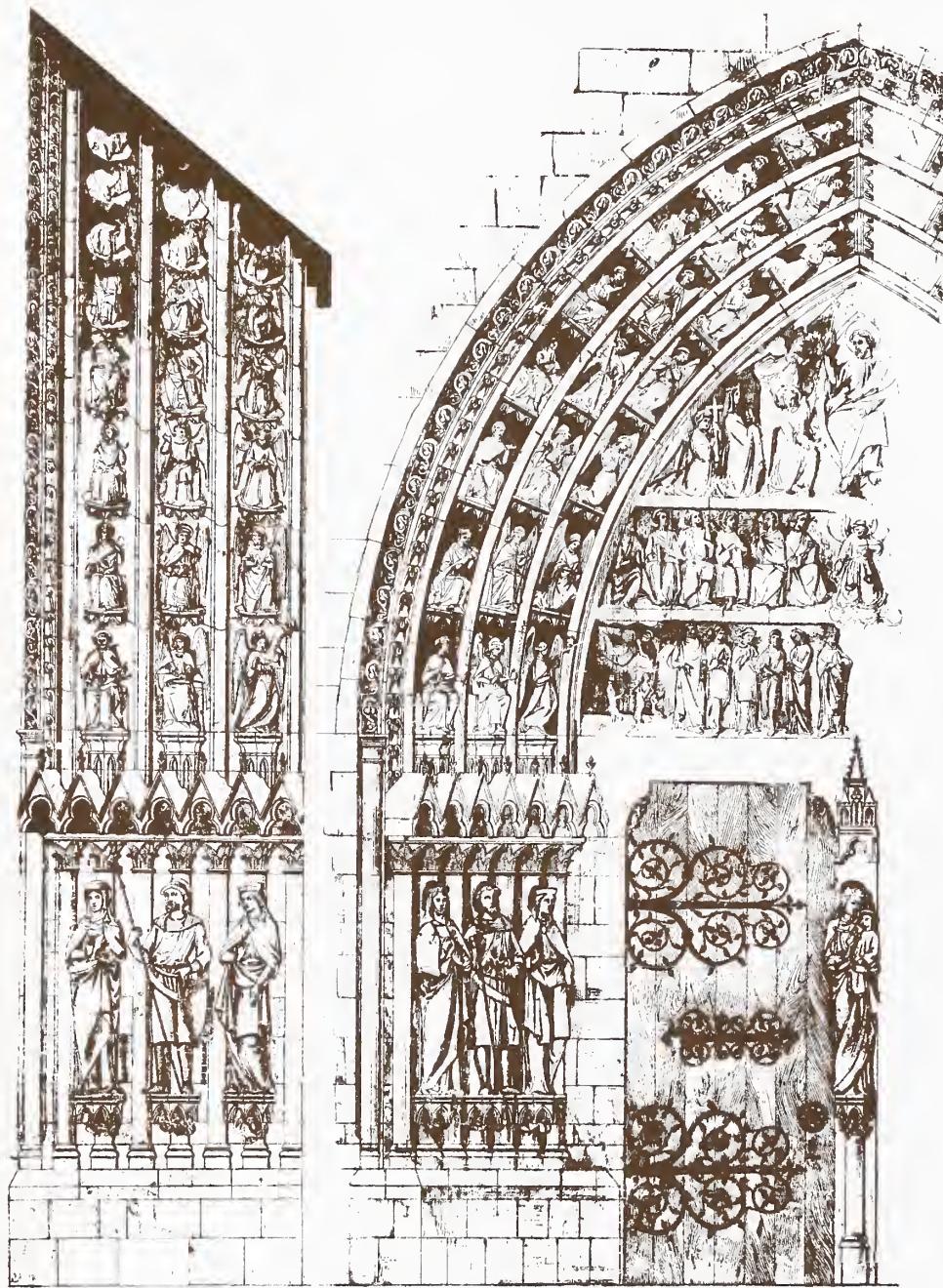
Lübeck Domquader.



Lille. Cathédral.



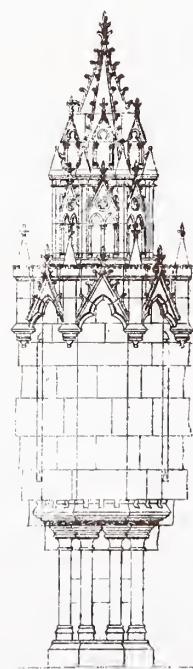
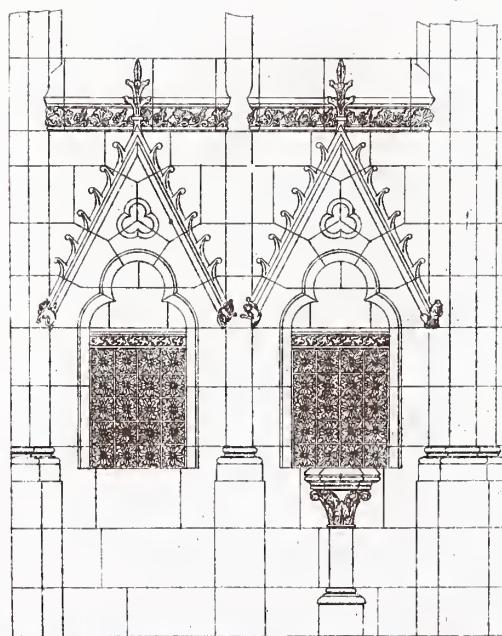
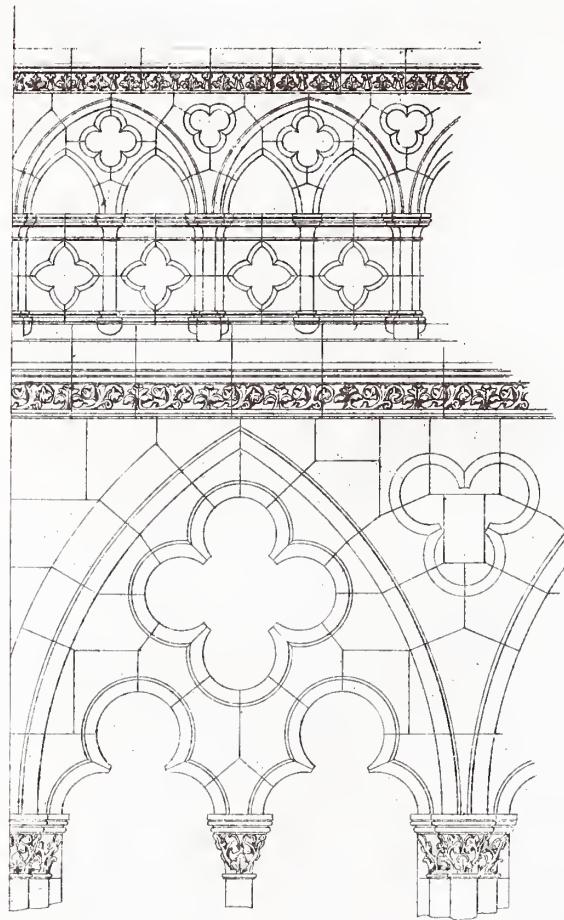
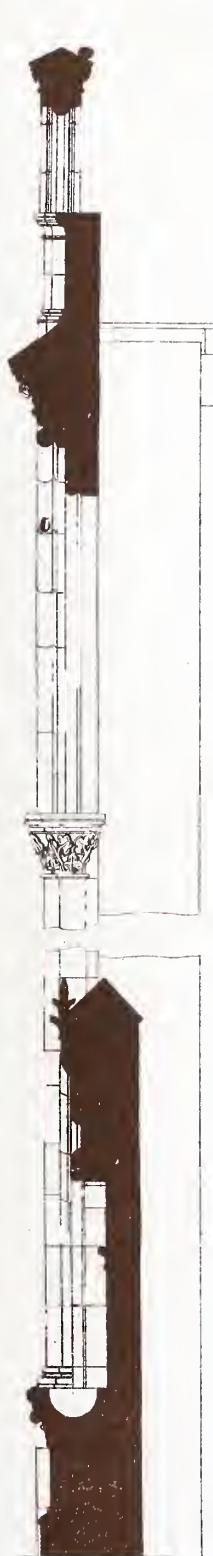
Lille. Cathedral.



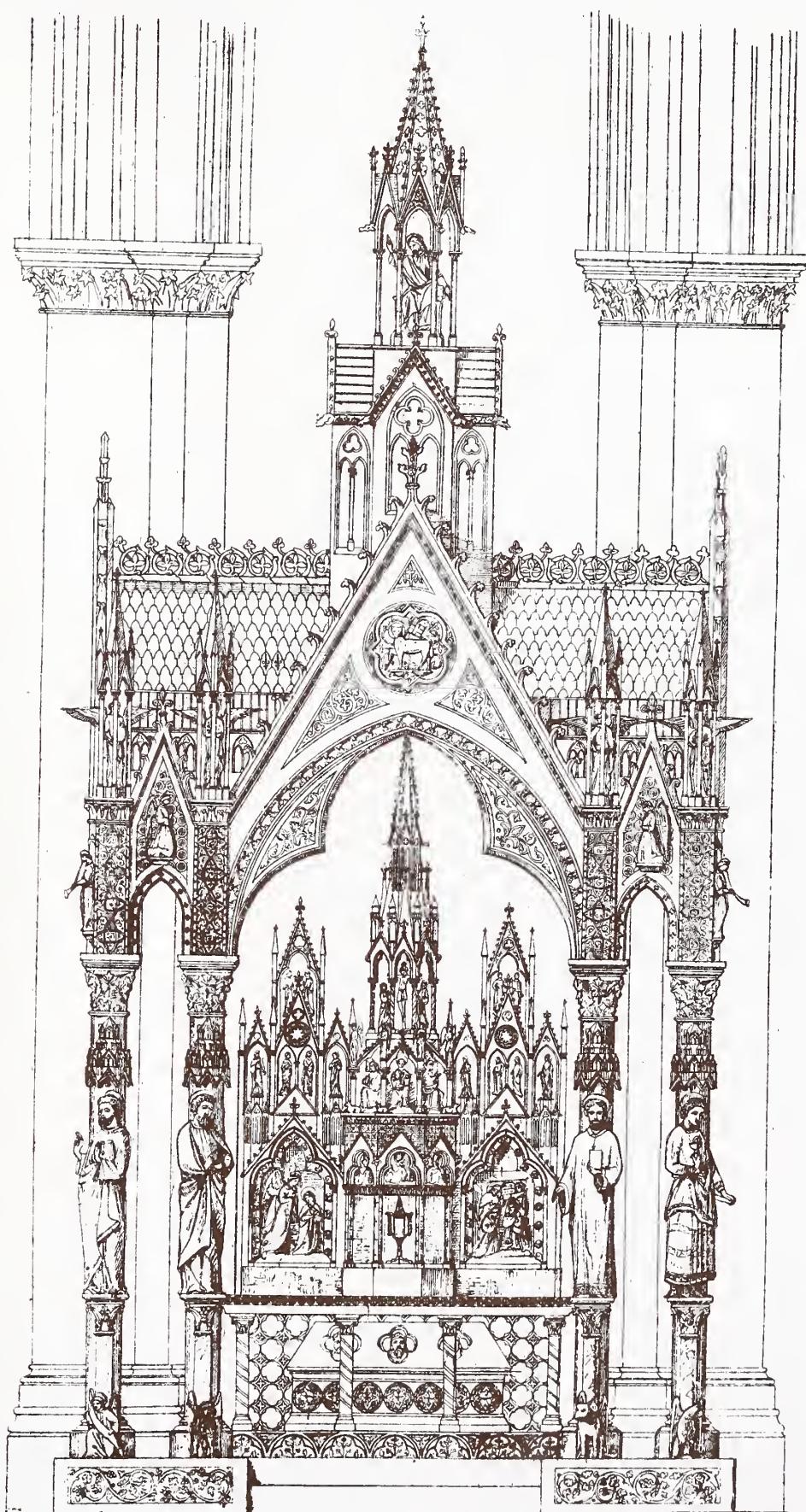
PORTRAIT



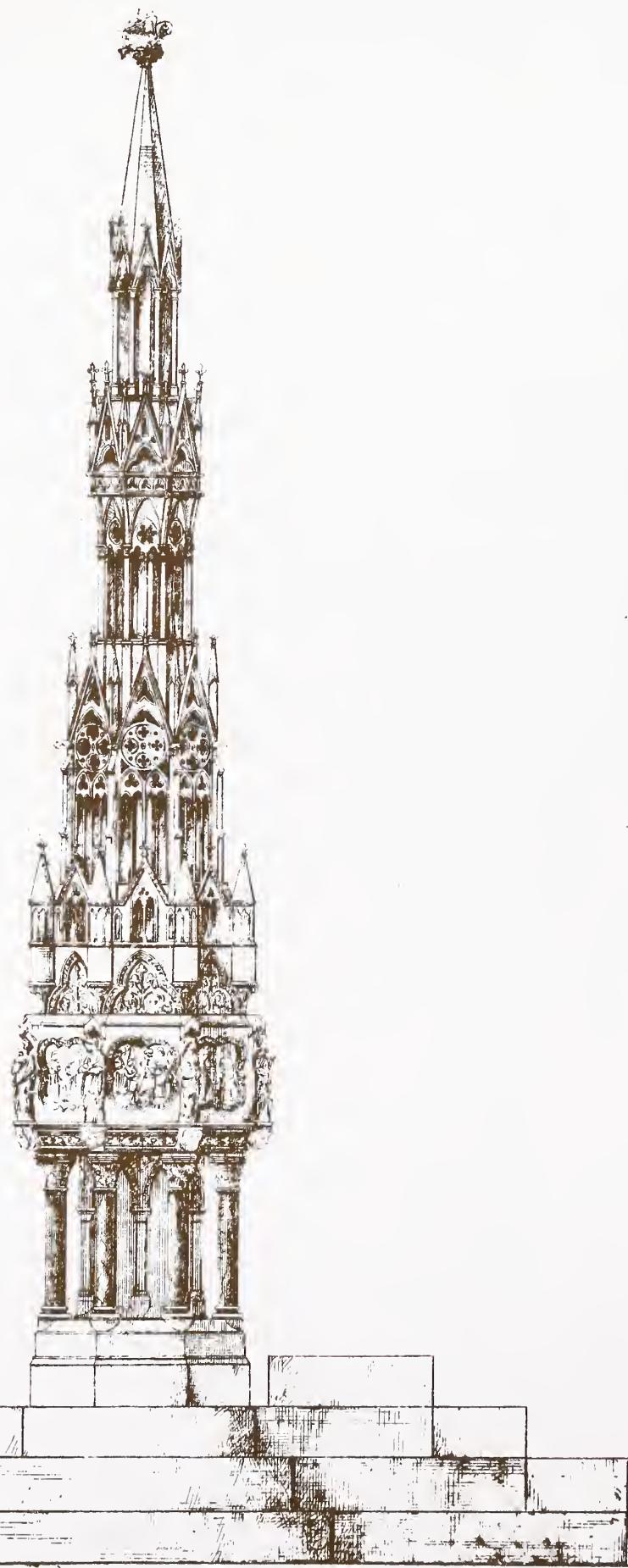
Lille Cathedral.



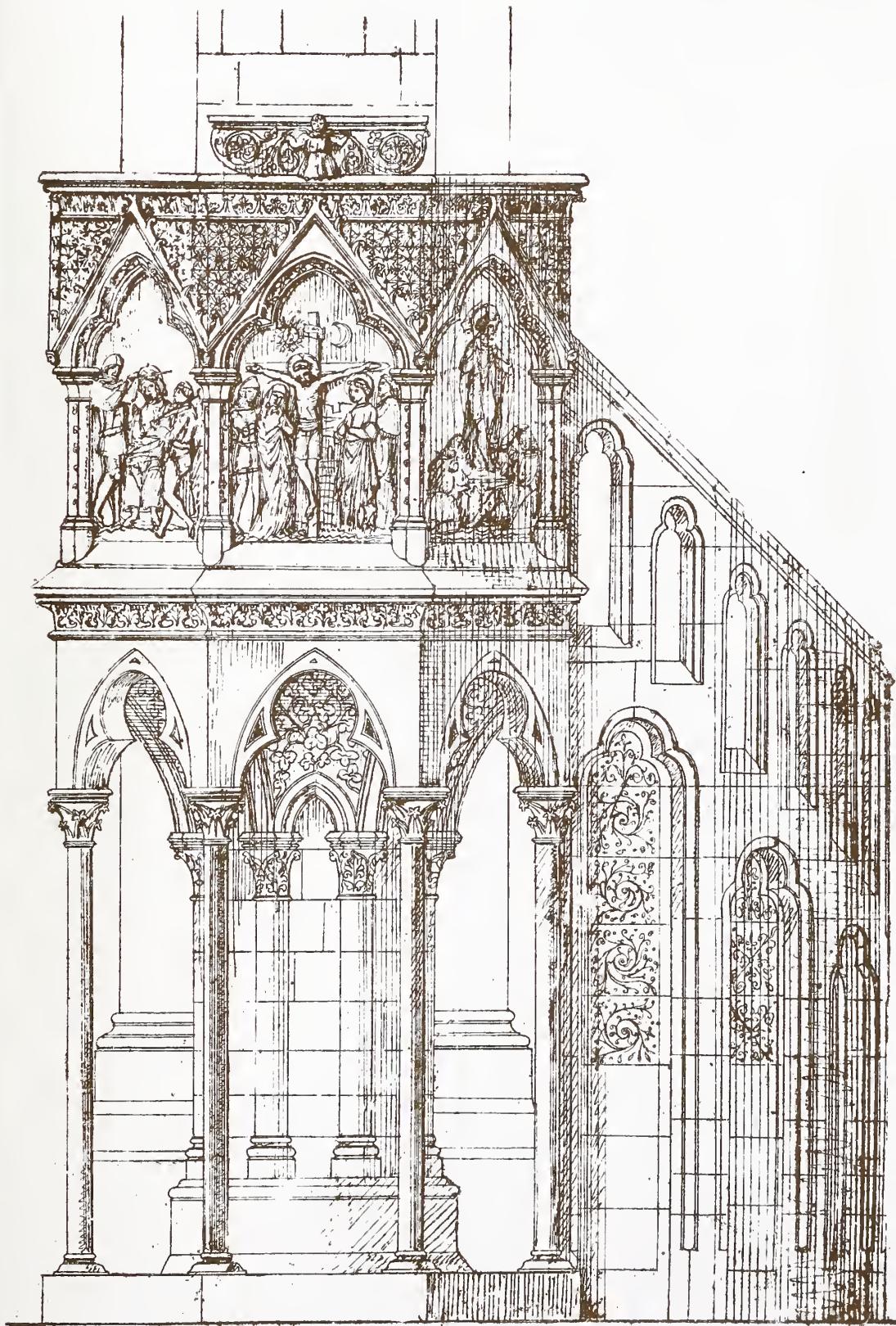
Lille Cathedral.

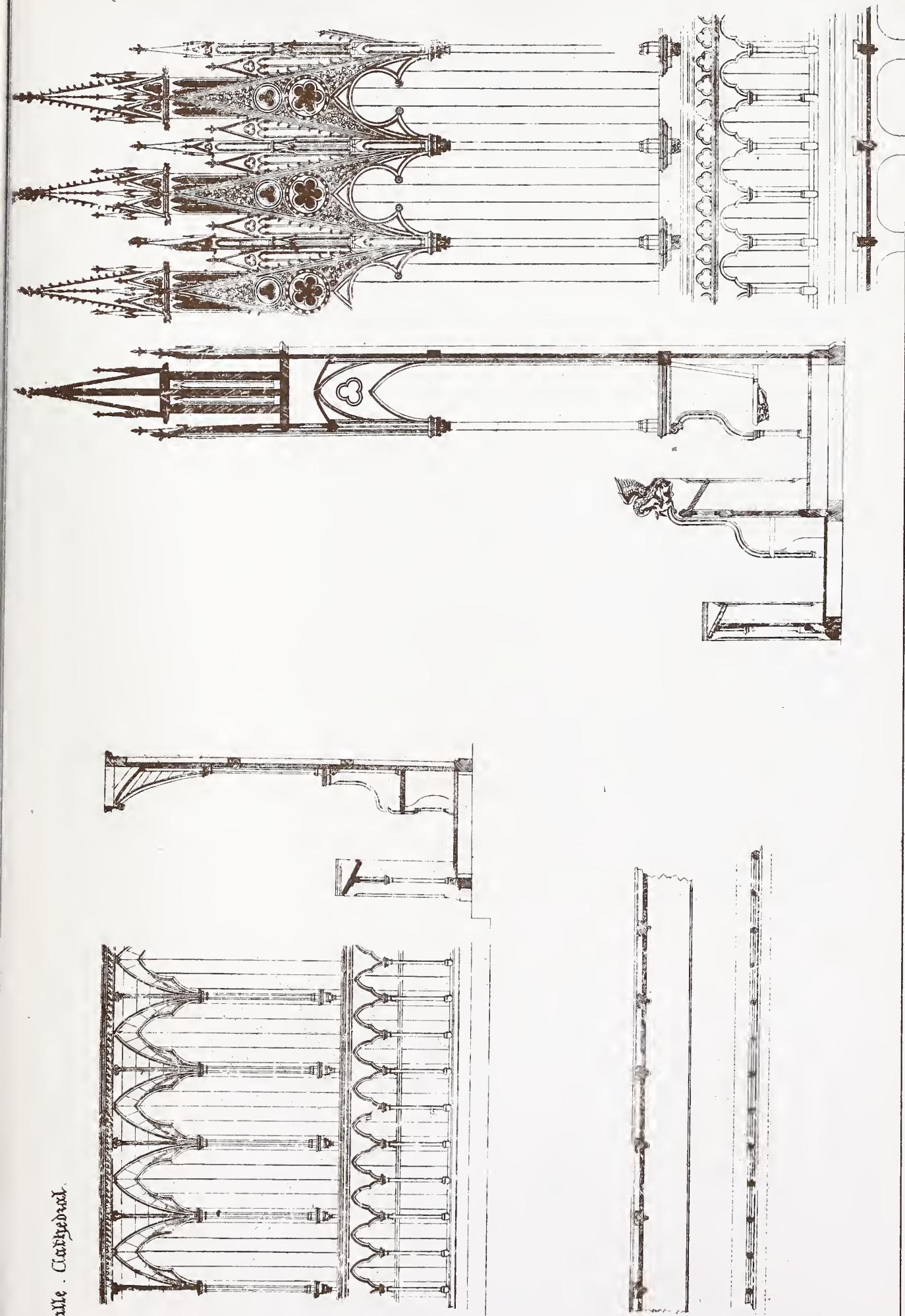


Lille. Cathedral.



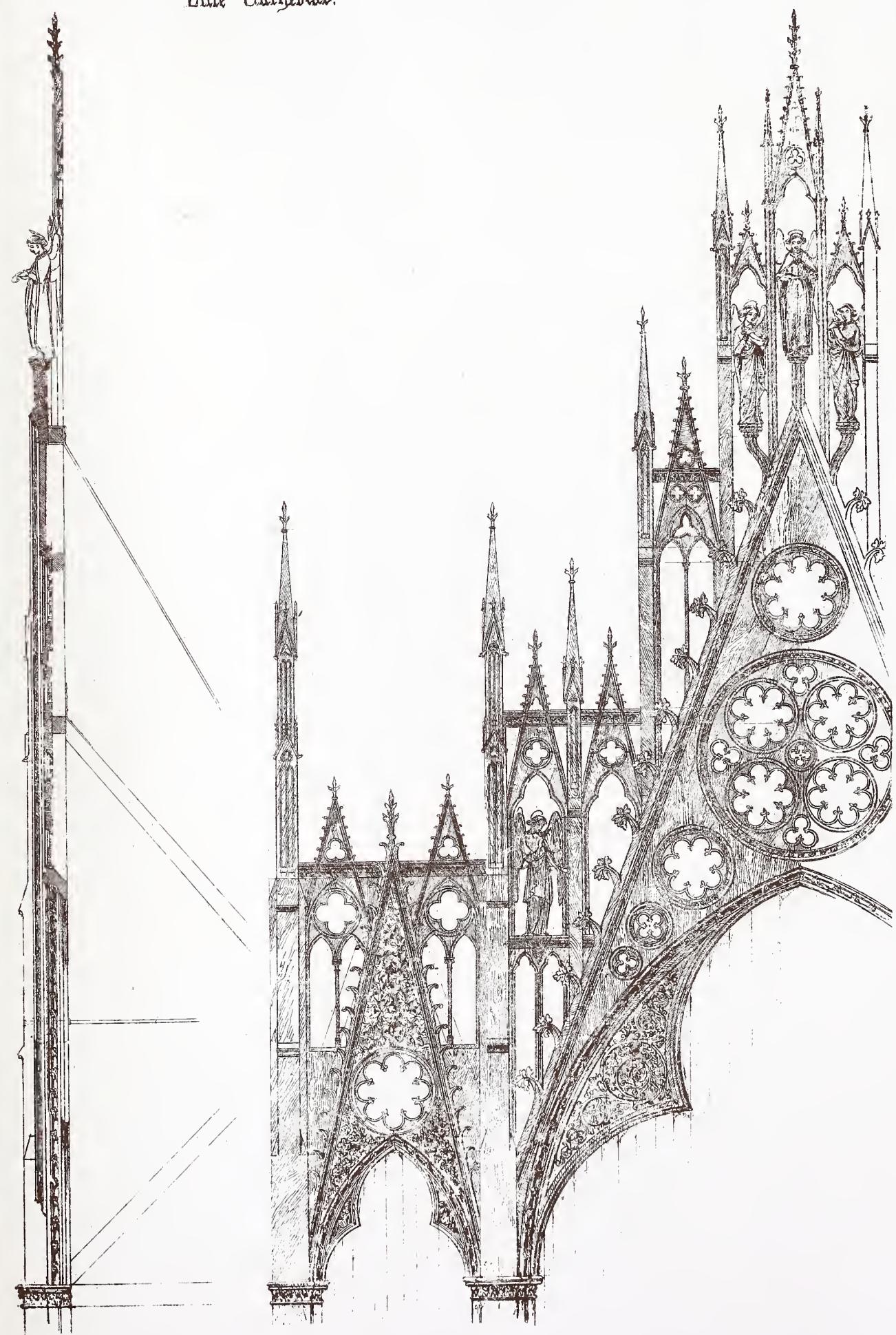
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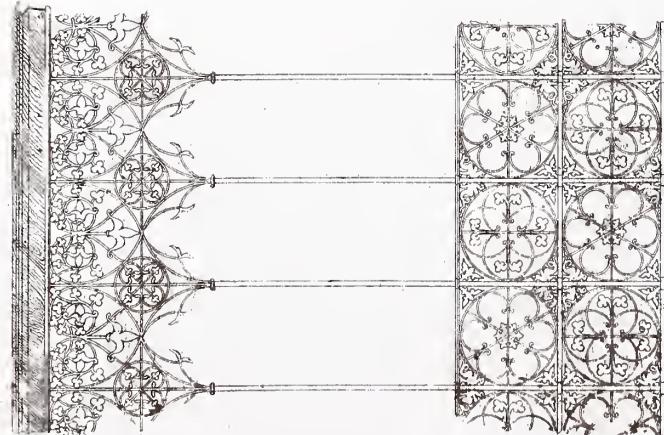
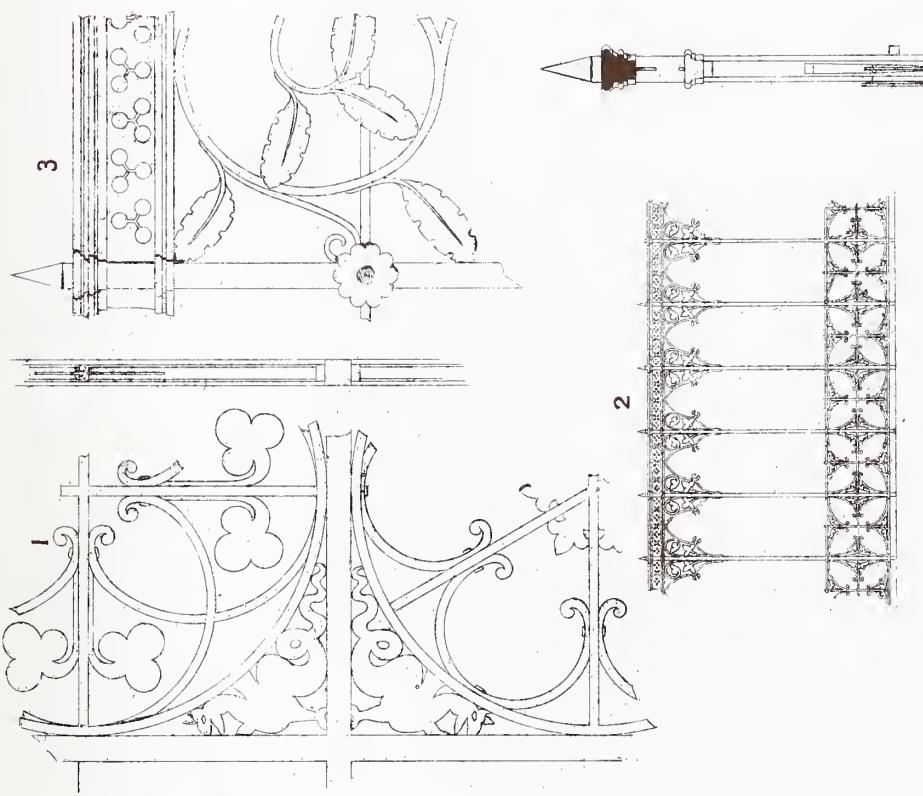
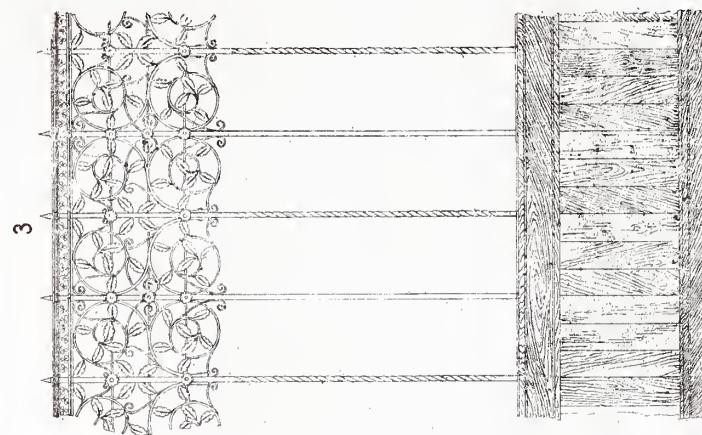




Little Cathedral.

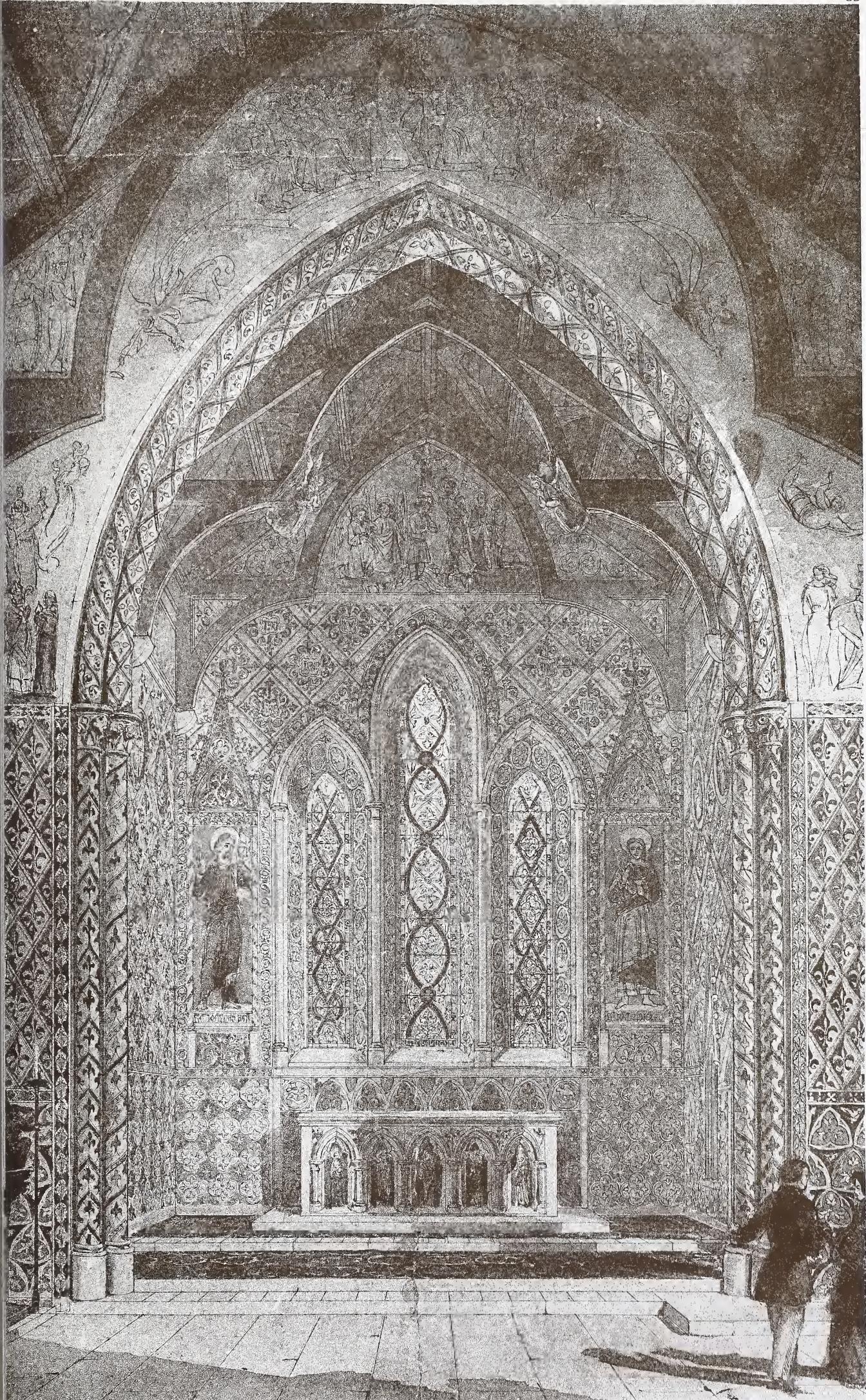
Lille Cathedral.





Lille. Cathedral.

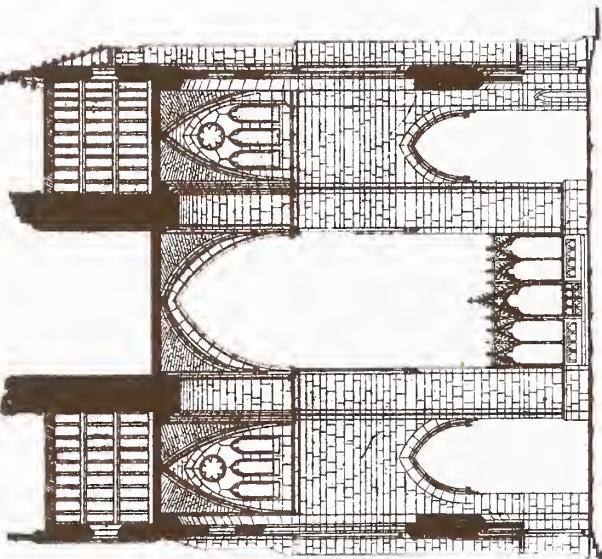
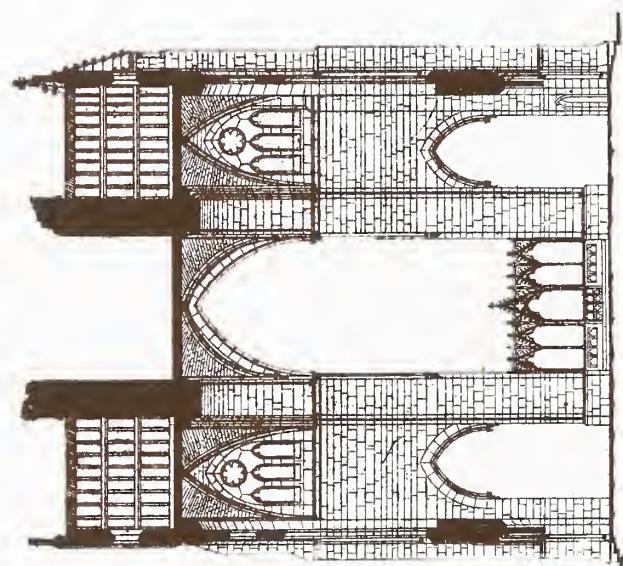
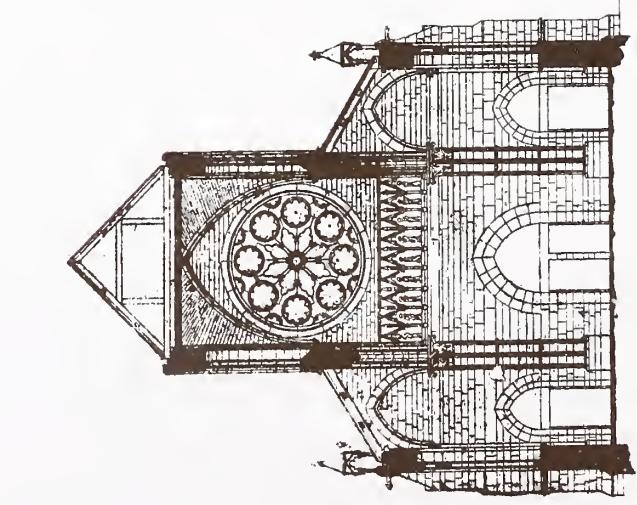
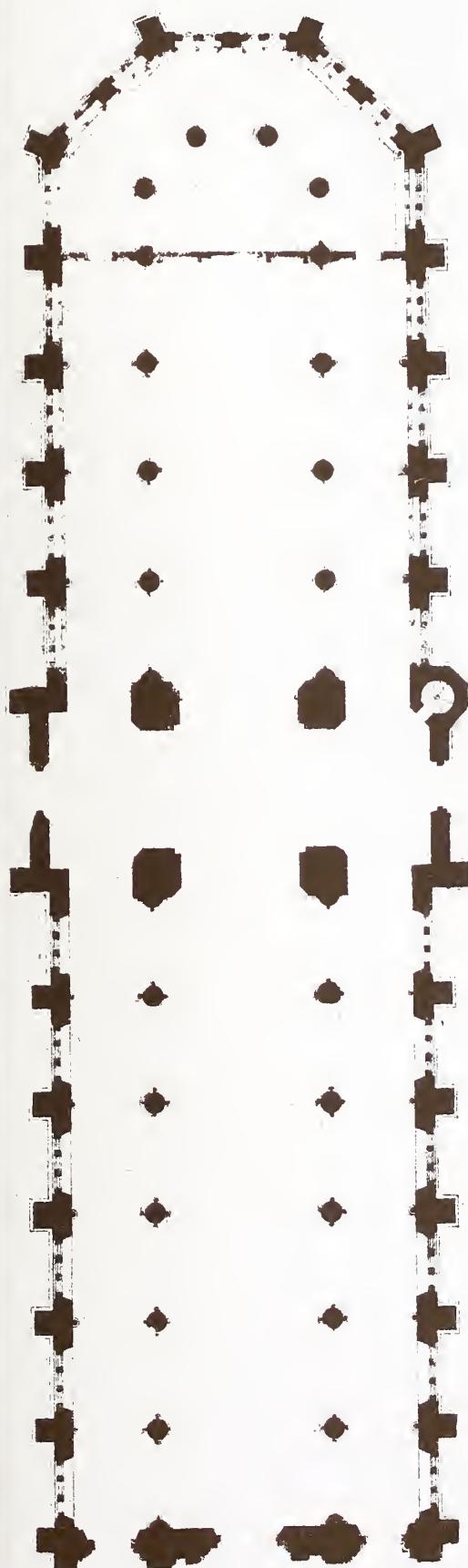




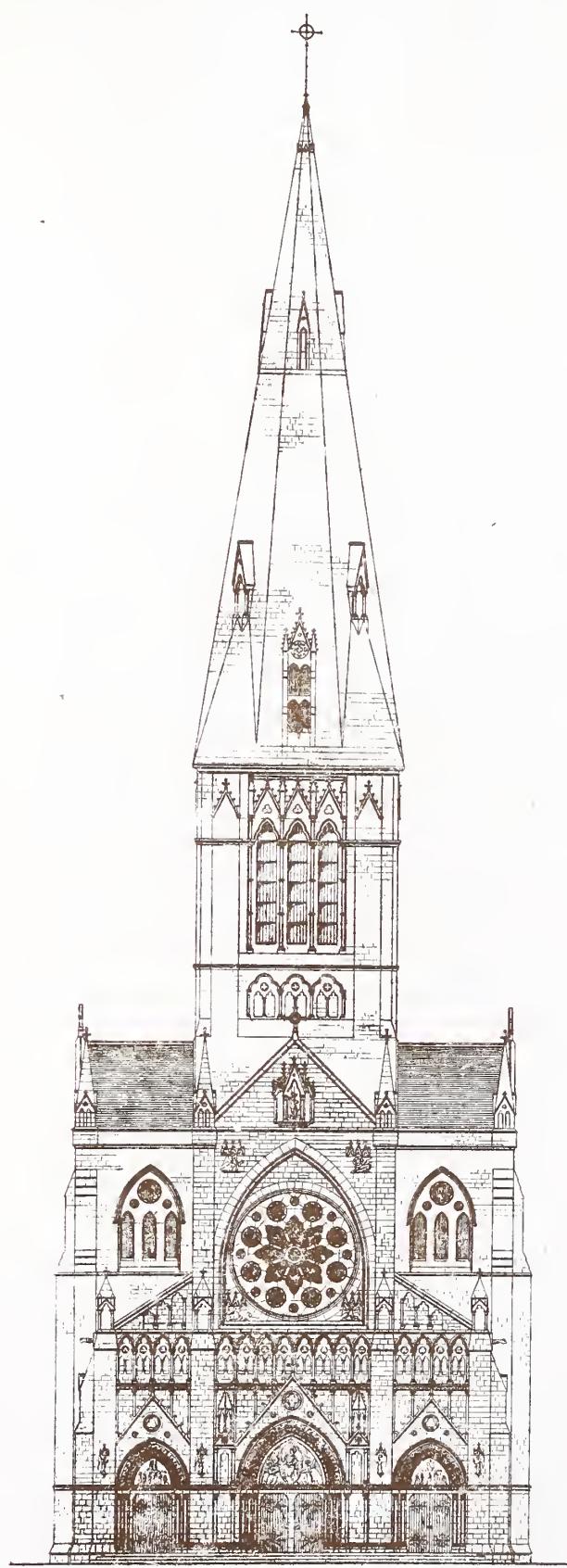
Truro : Cathedral.

Cathedral Plan.

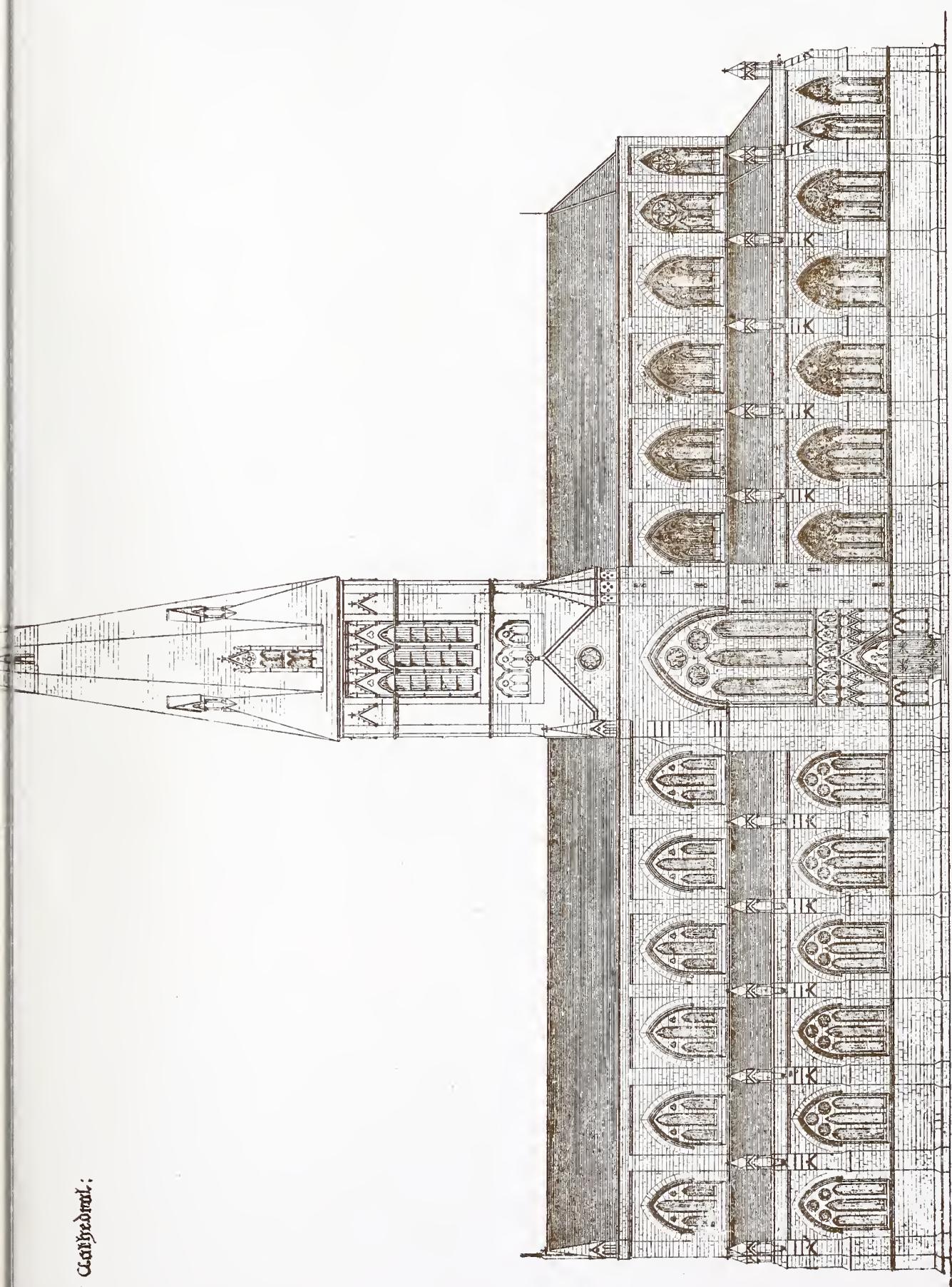
100 FEET



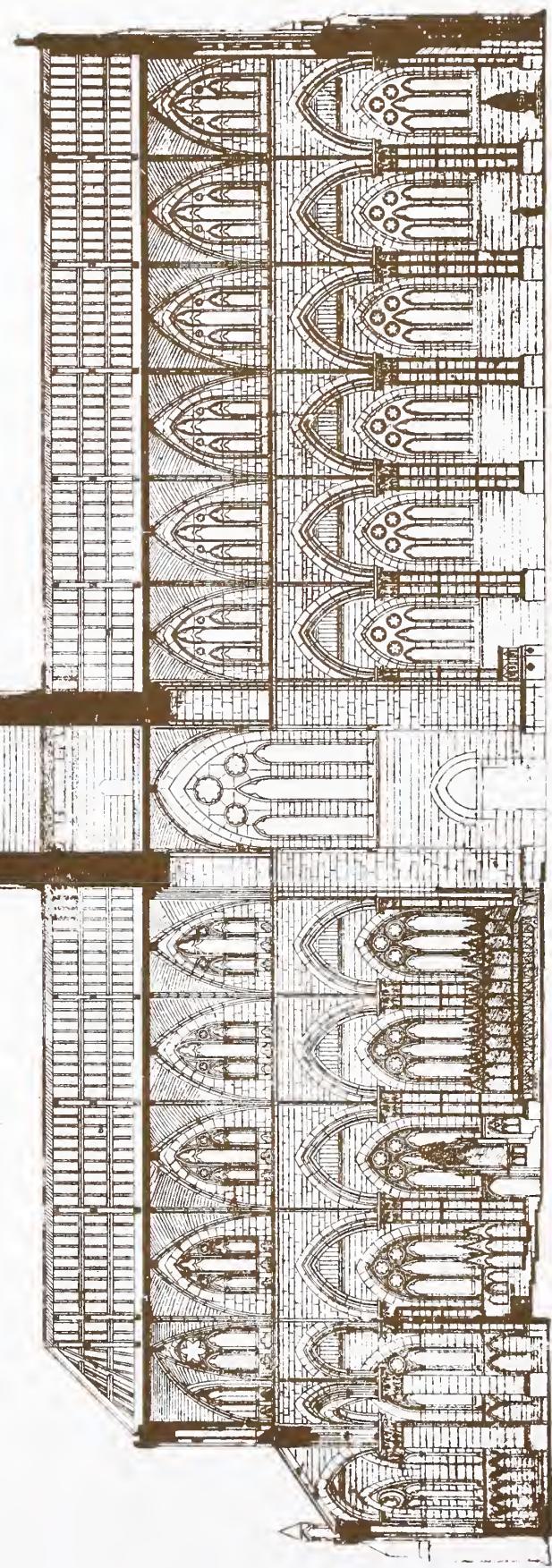
Truro : Cathedral;

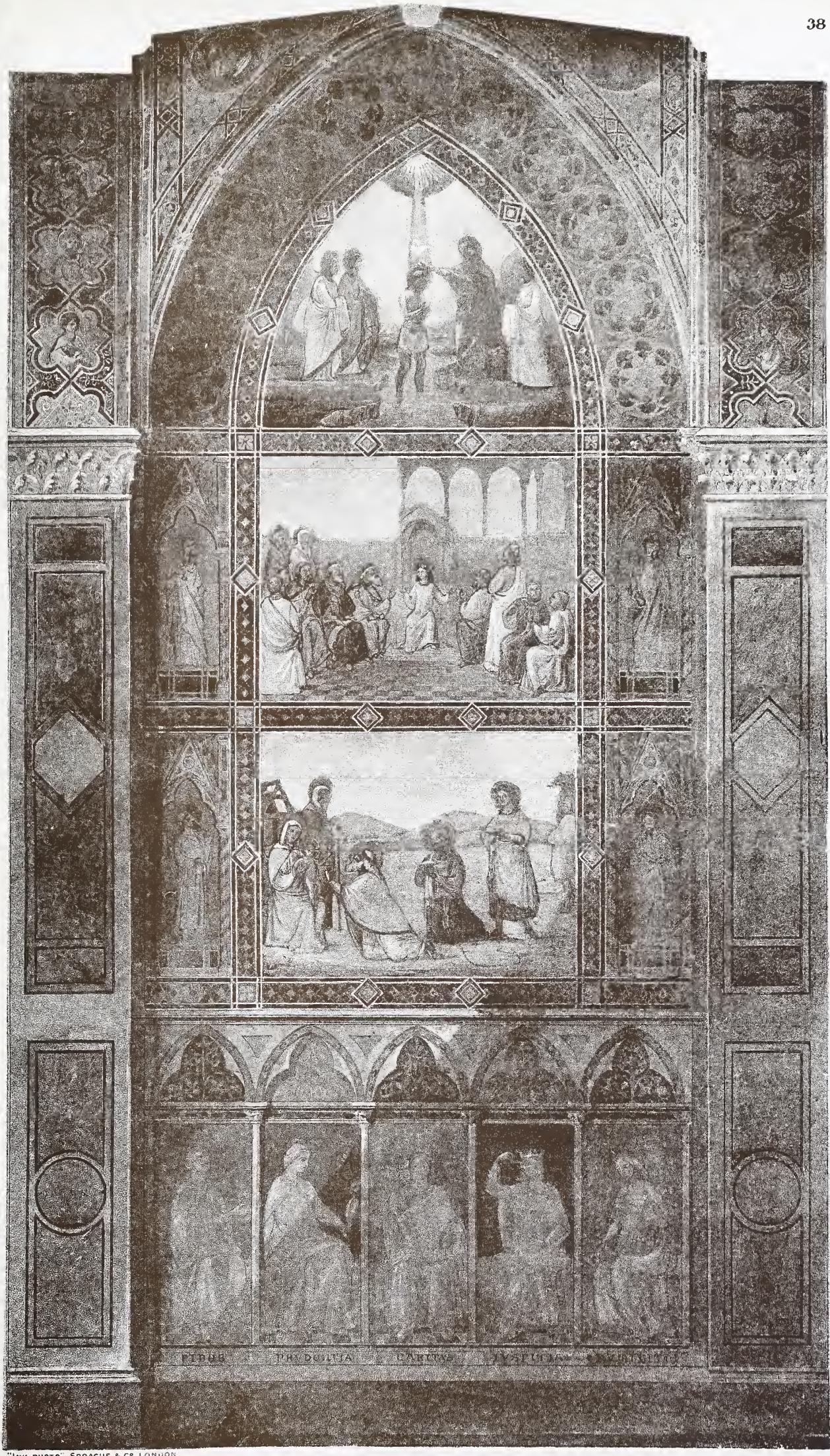


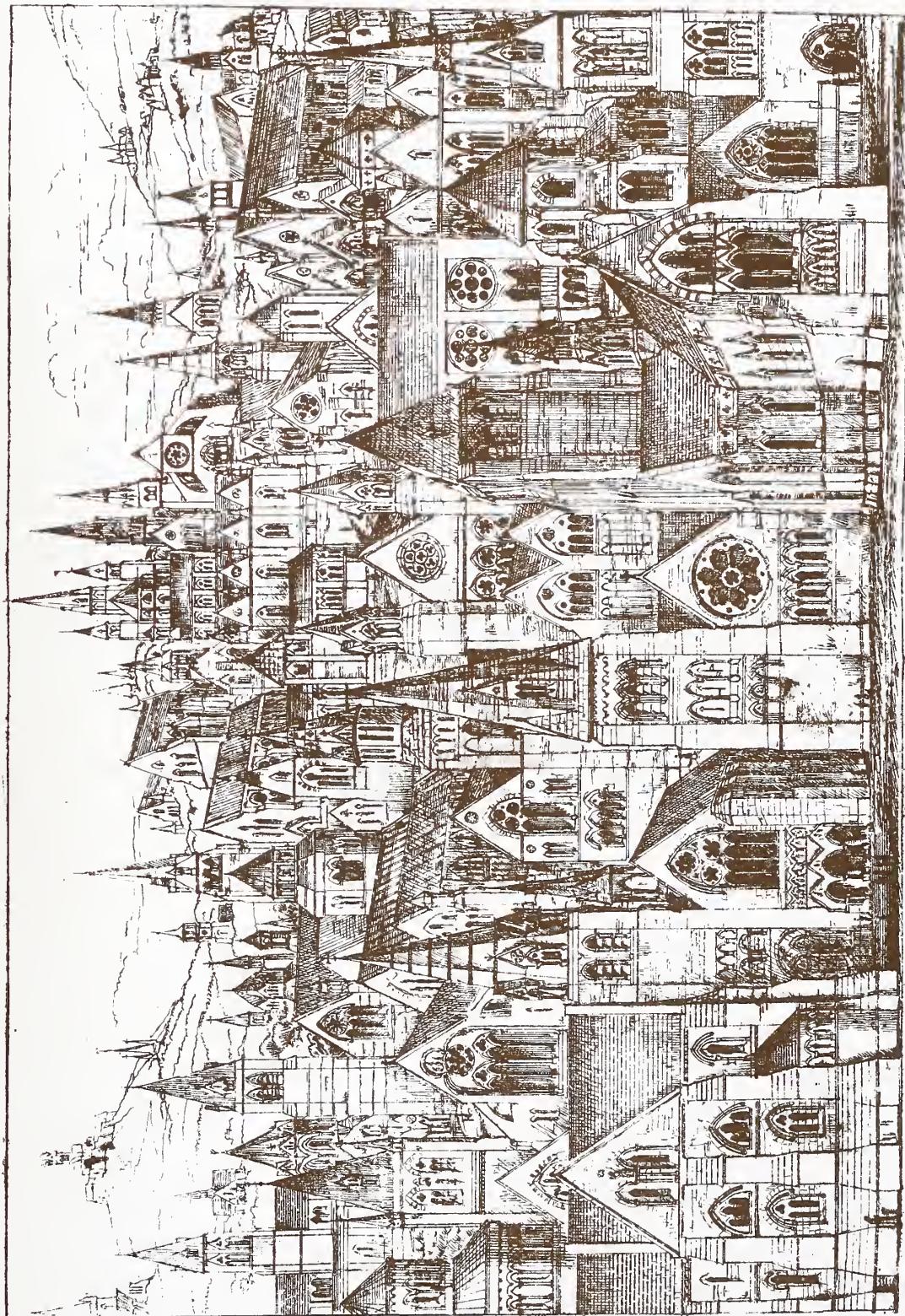
Scale of feet.



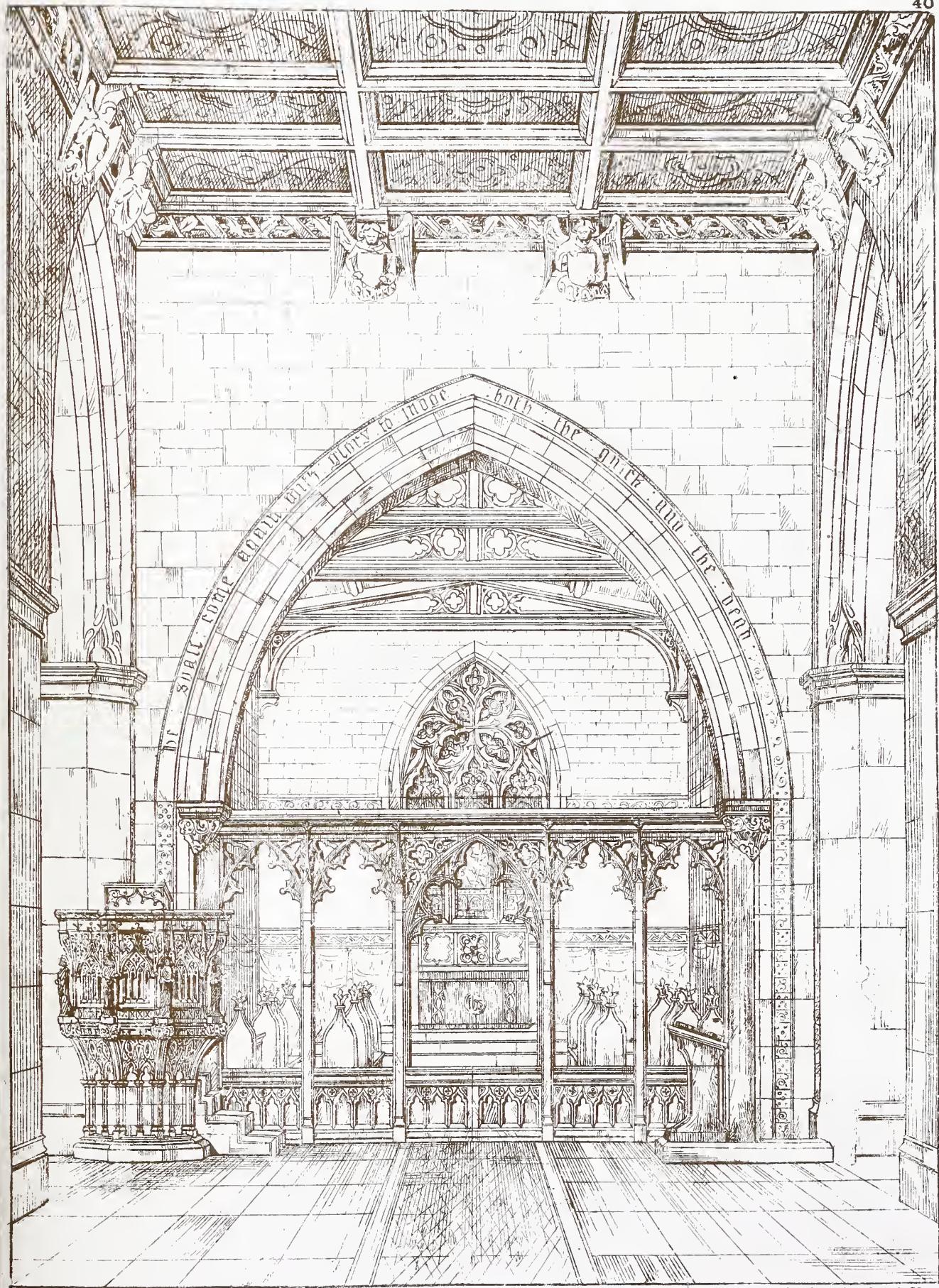
Writing : Classified:





13th Century Churches





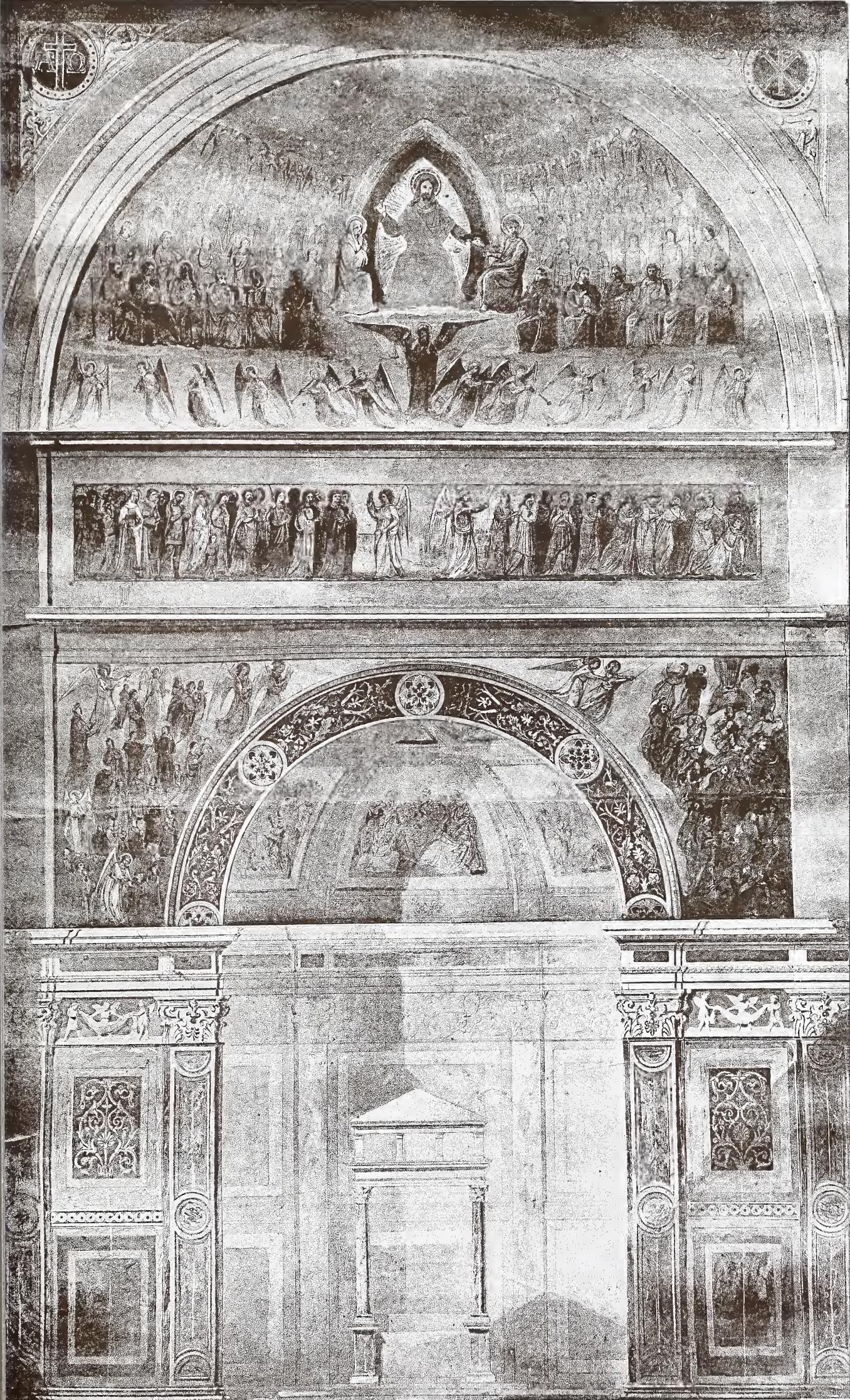
Spagge & C° 22, Martin's Lane, Cannon St. E.C.

Harrowden



Sprague & C° 22, Martin's Lane, Cannon St EC

H. Ward



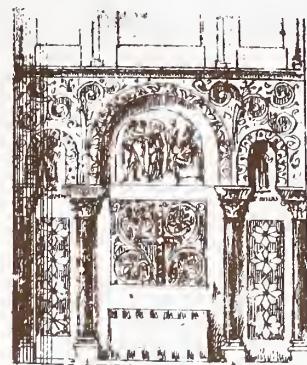


DESIGN FOR DECORATION OF DOME, ST PAULS CATHEDRAL.

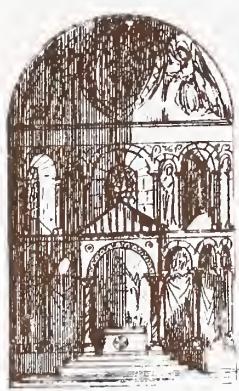
By R P PULLAN, FRI B A & C. HEATH WILSON



LOMBARD



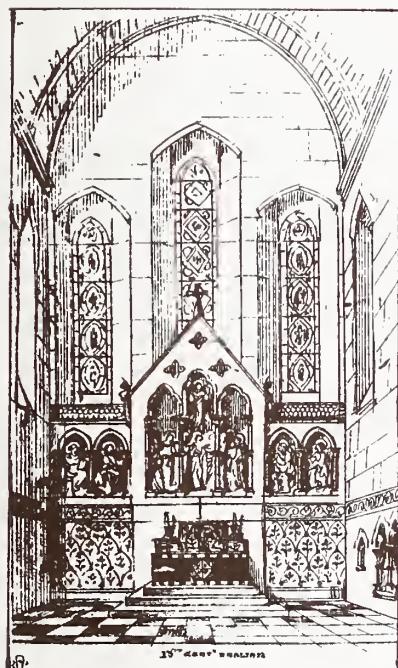
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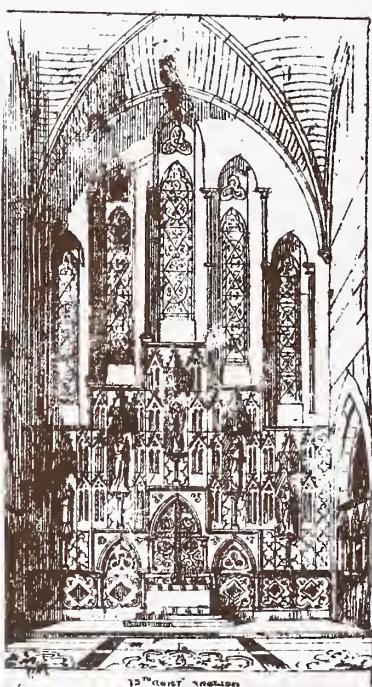
NORMAN



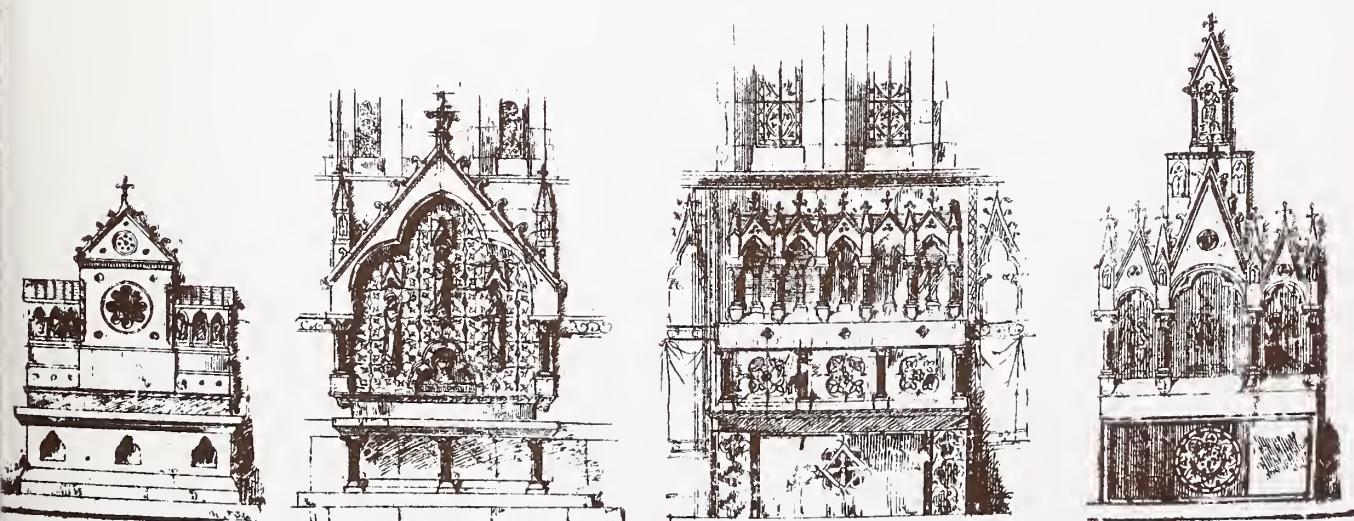
ROMANESQUE



15th CENT. ENGLISH

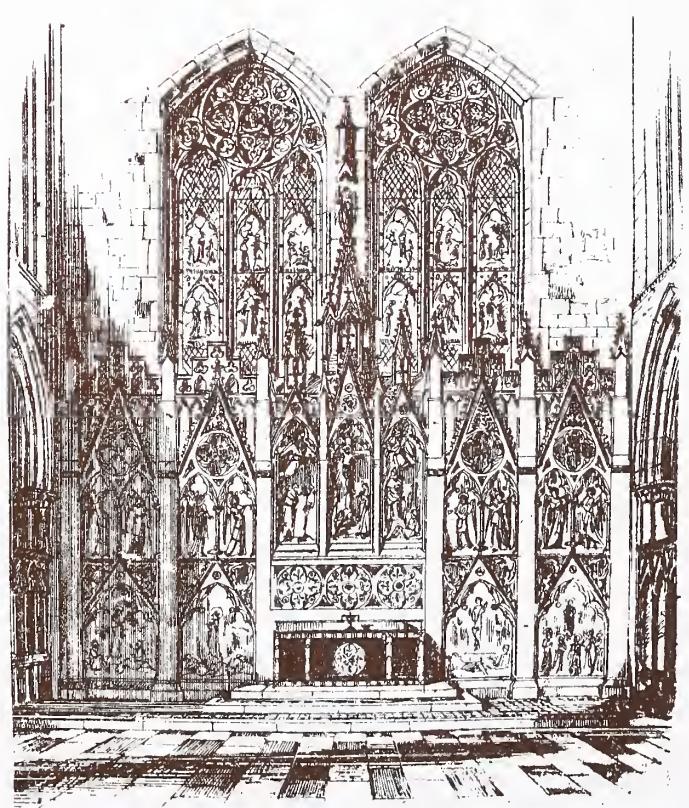
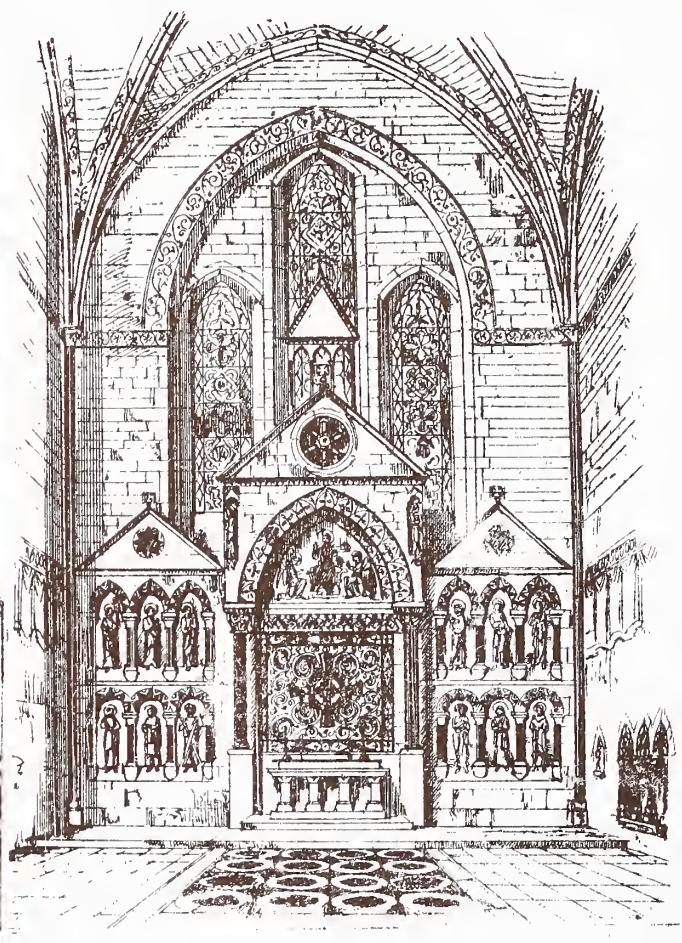
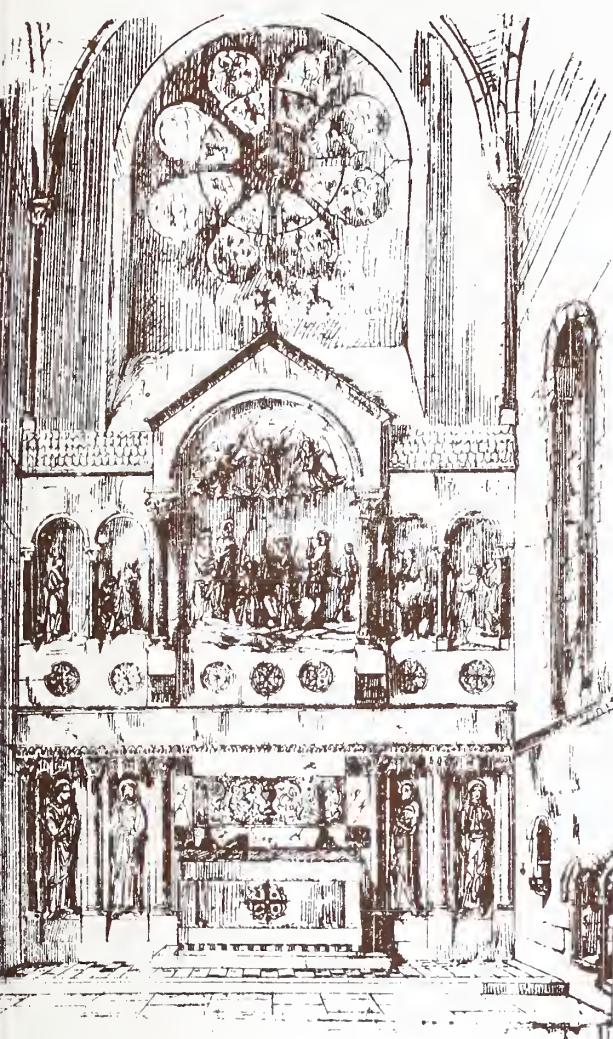


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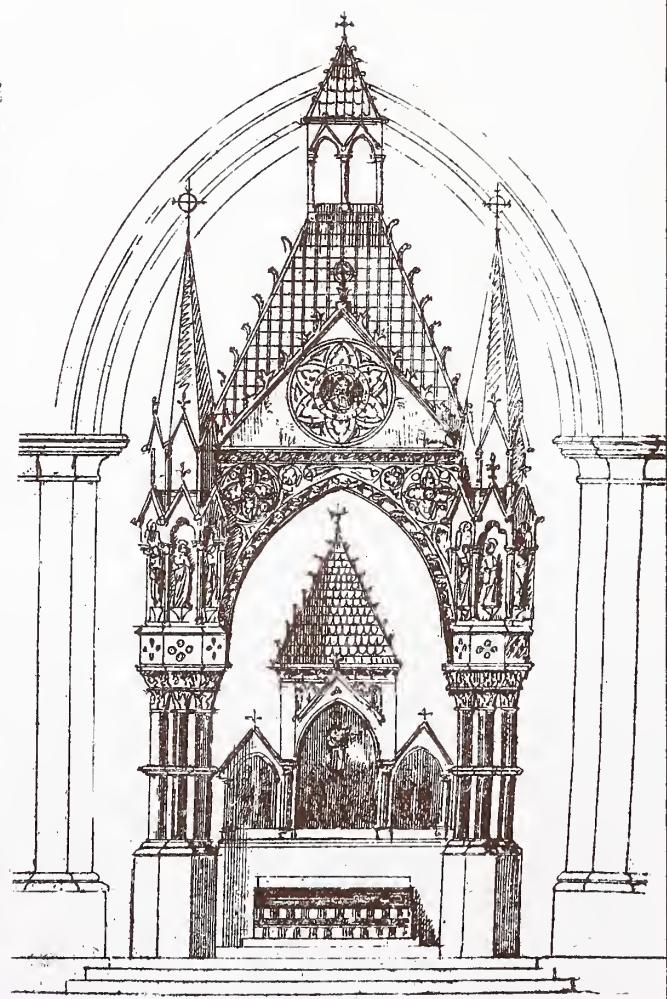
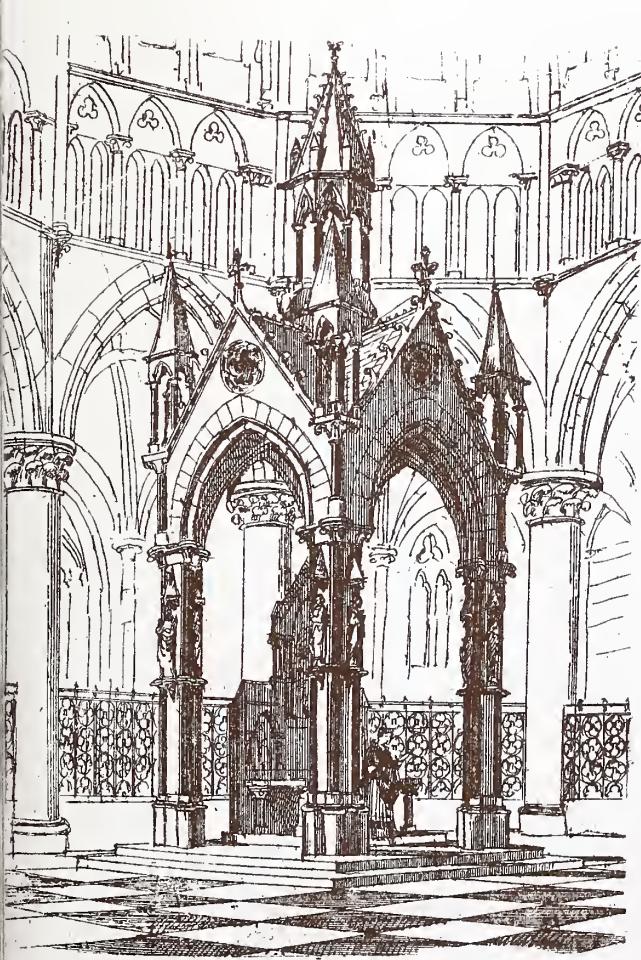
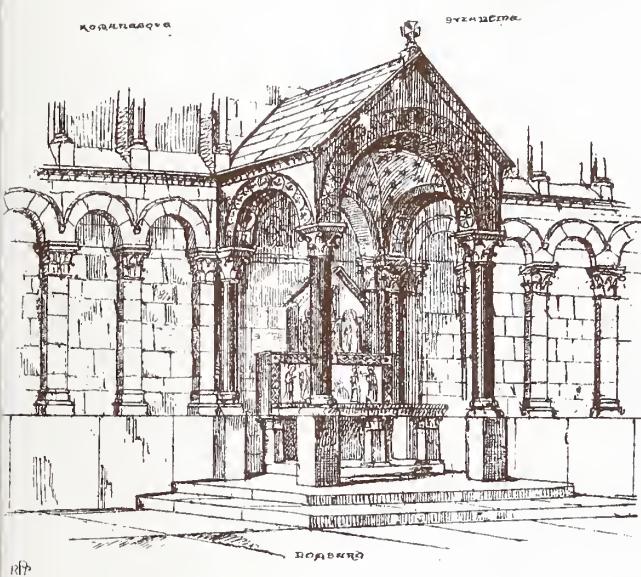
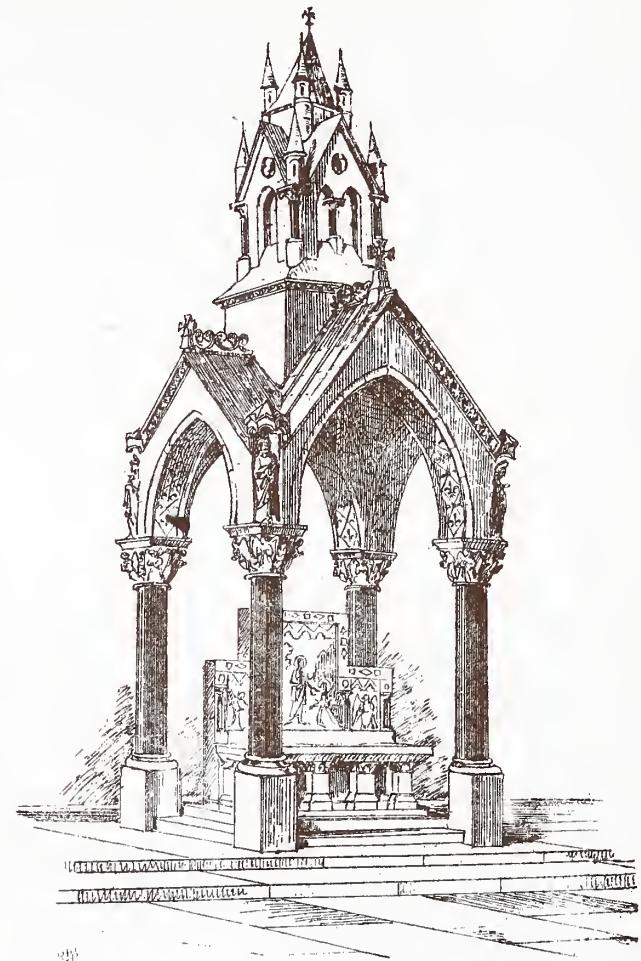
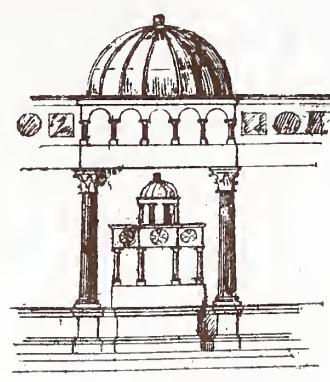
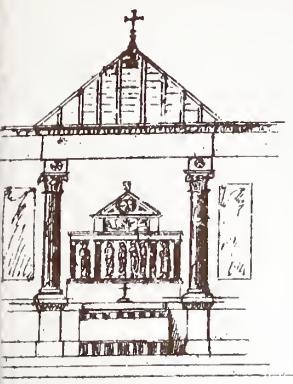


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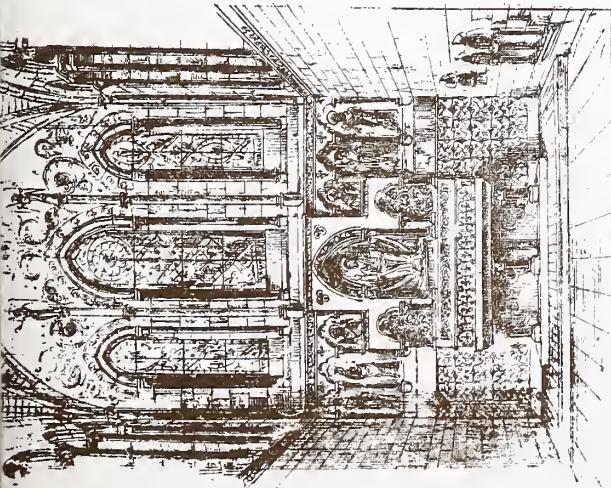
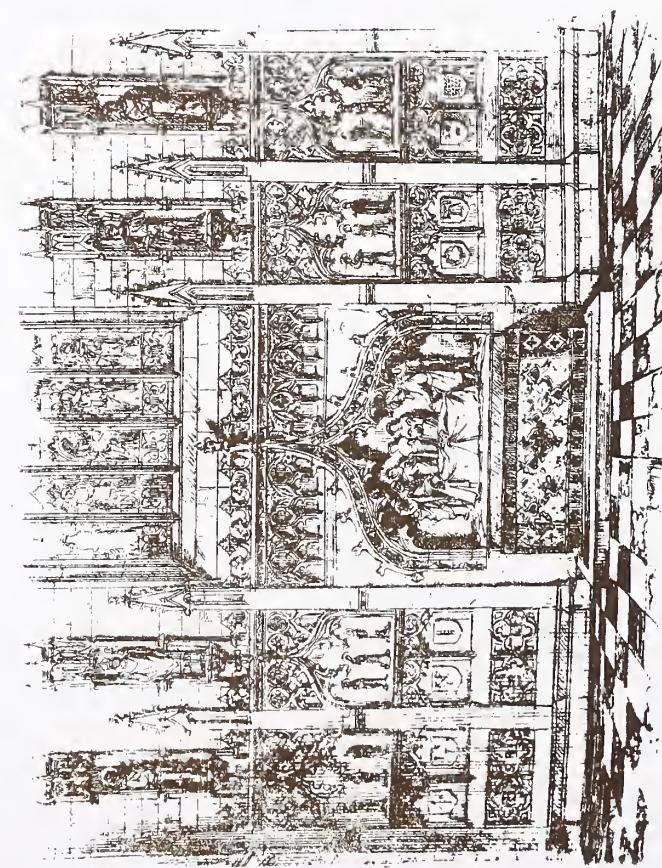
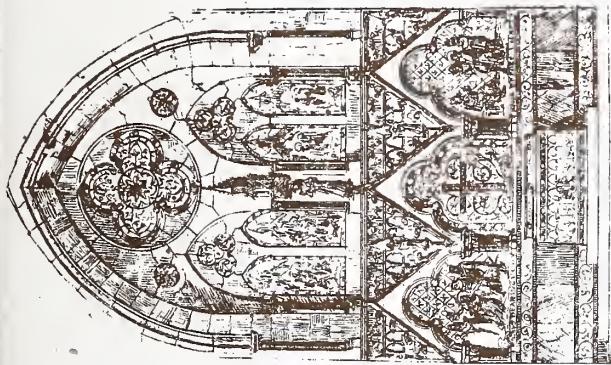
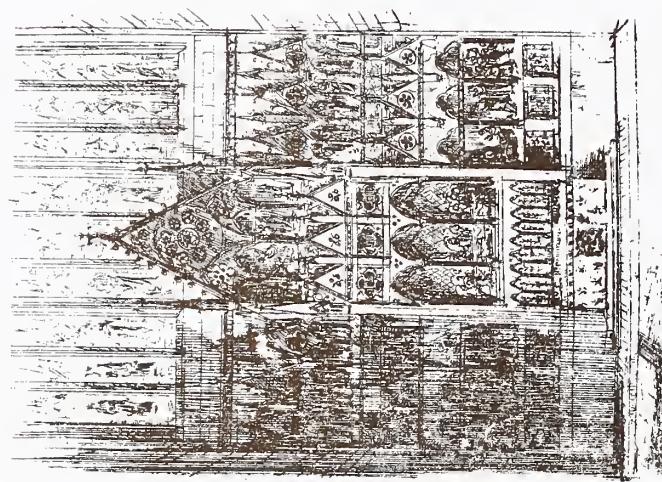
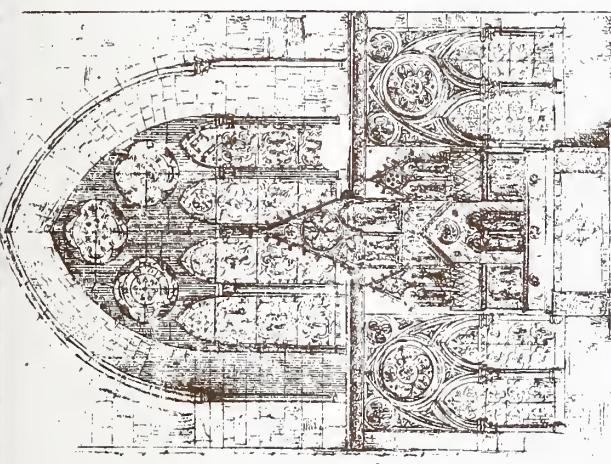
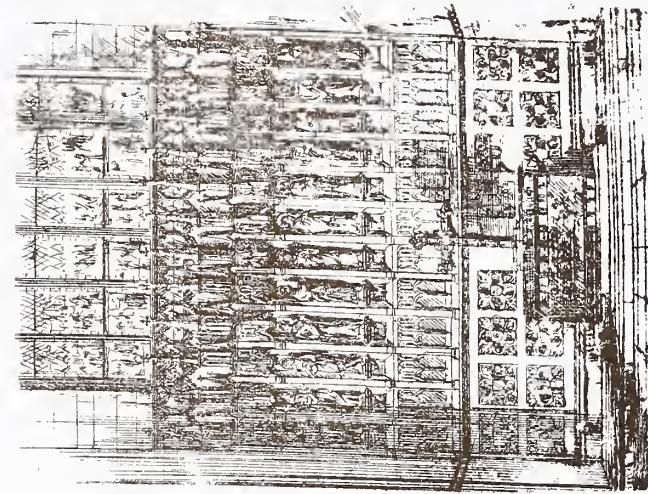
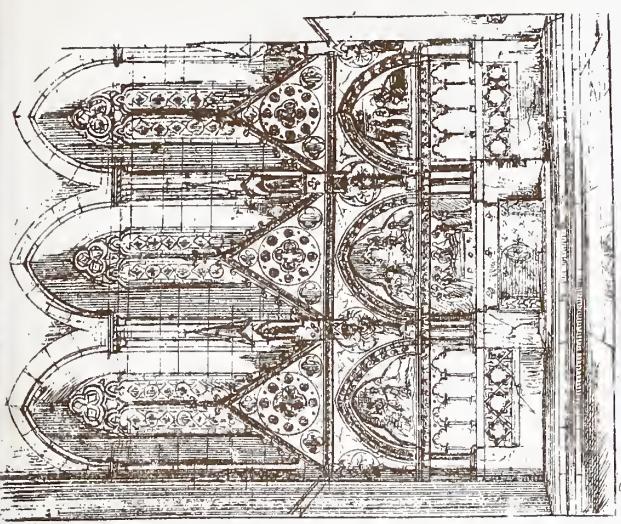
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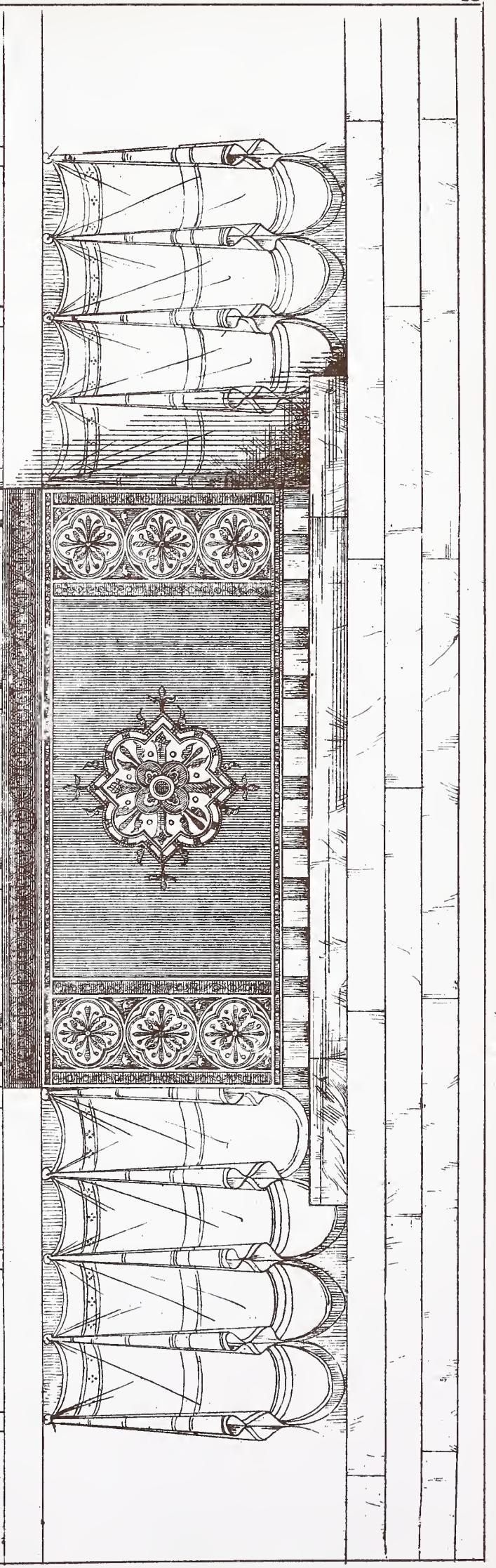
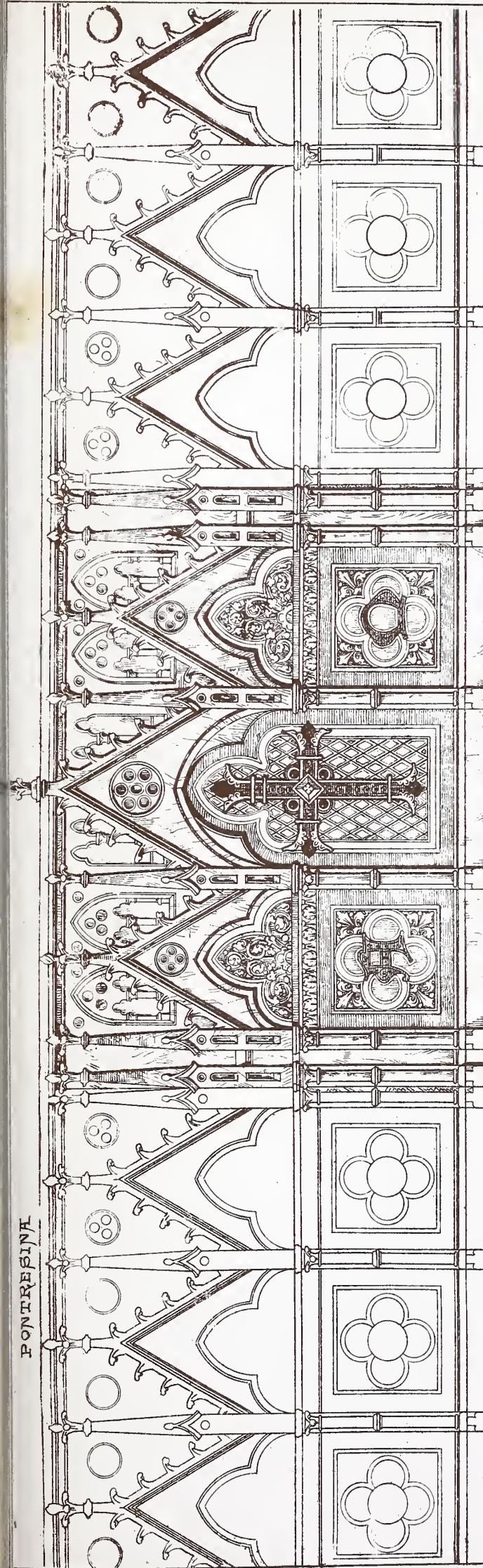
Altars

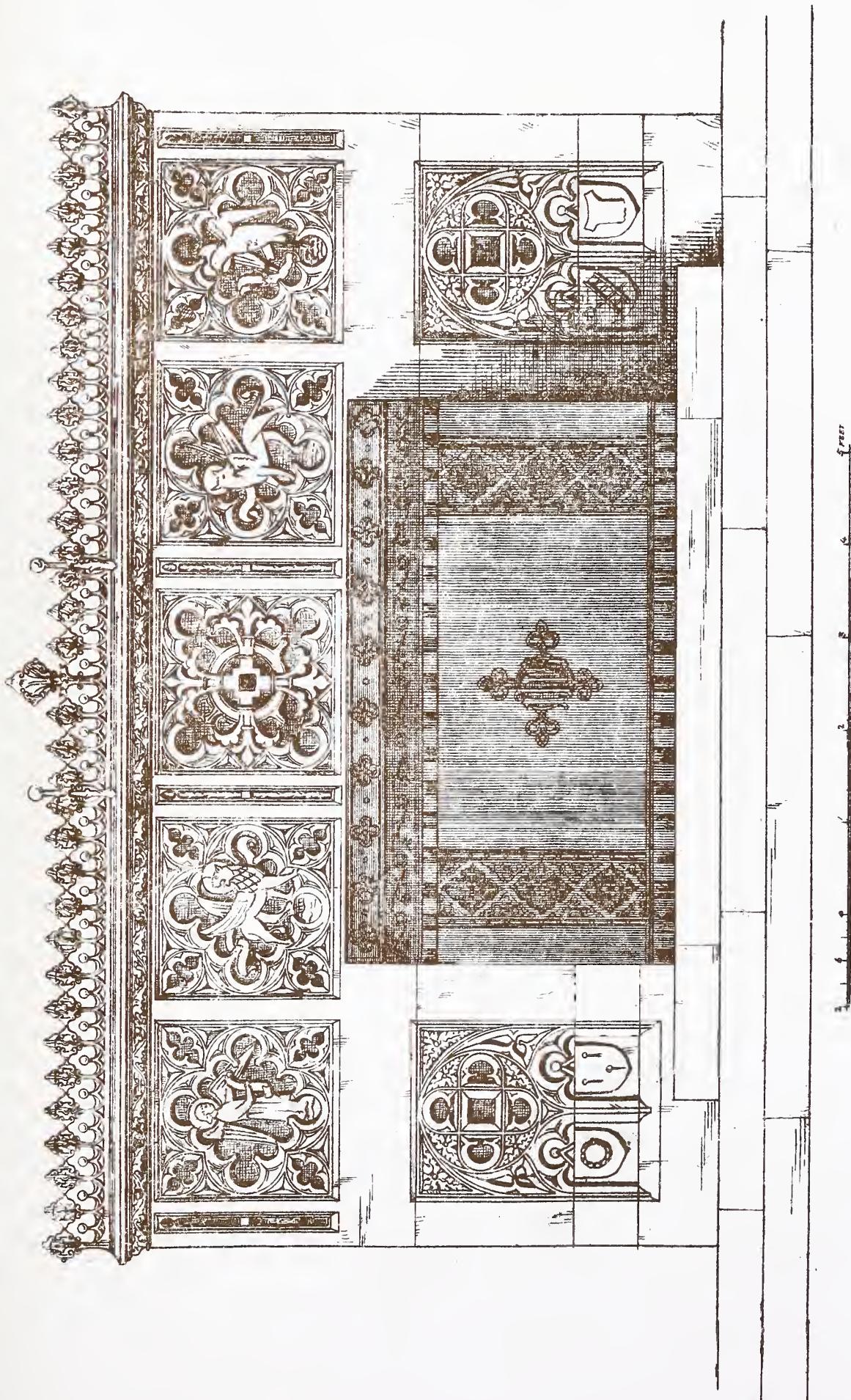


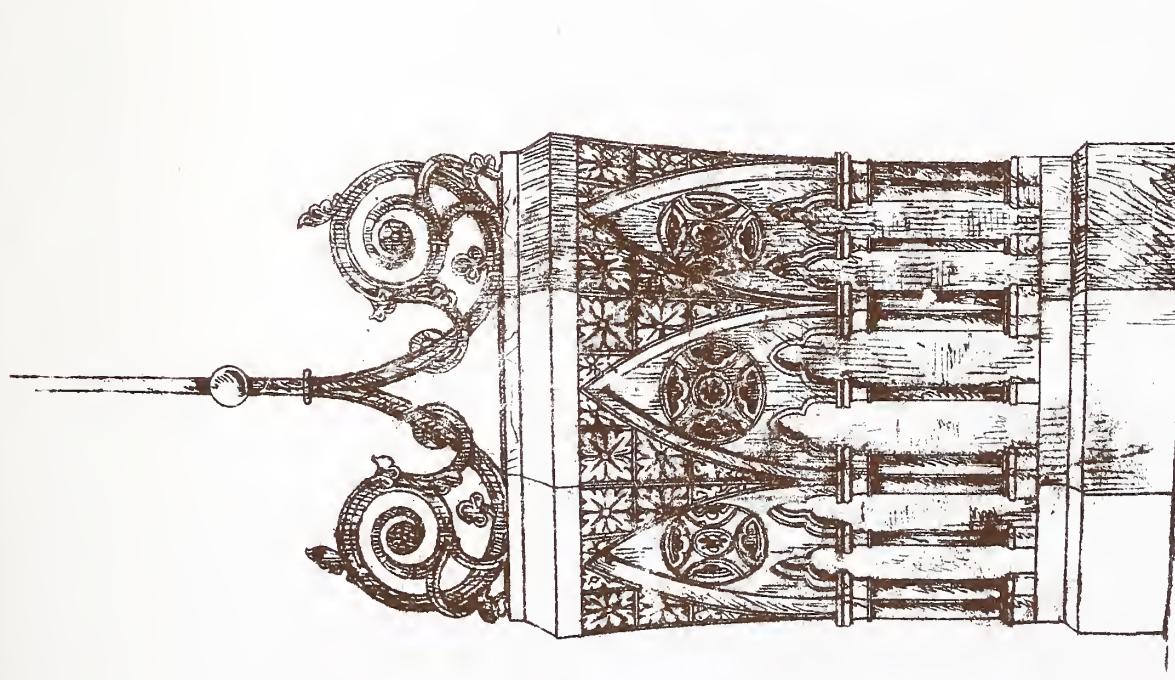
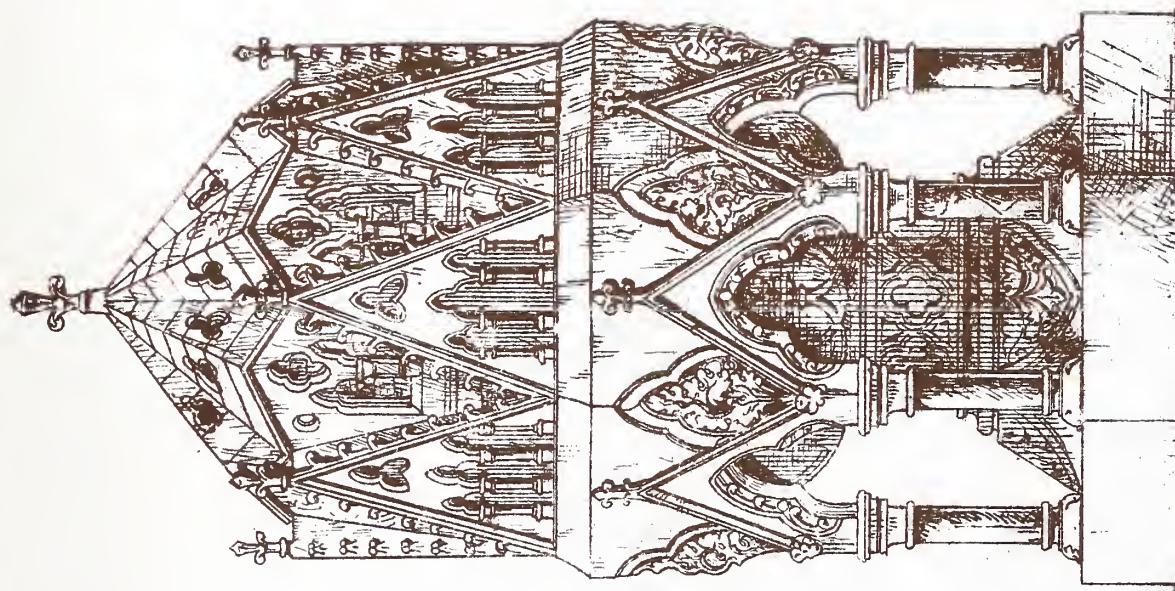
A. W. N.



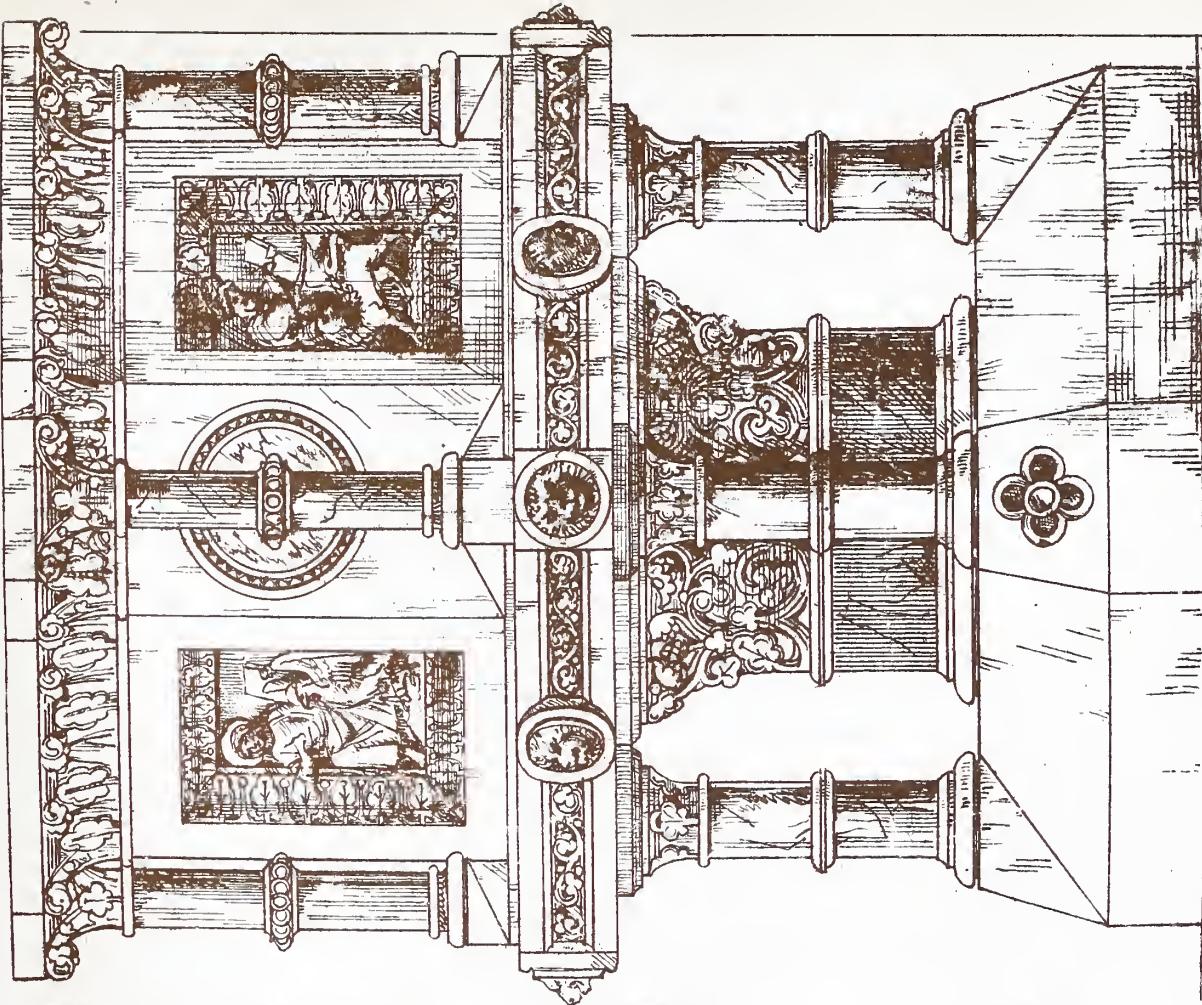




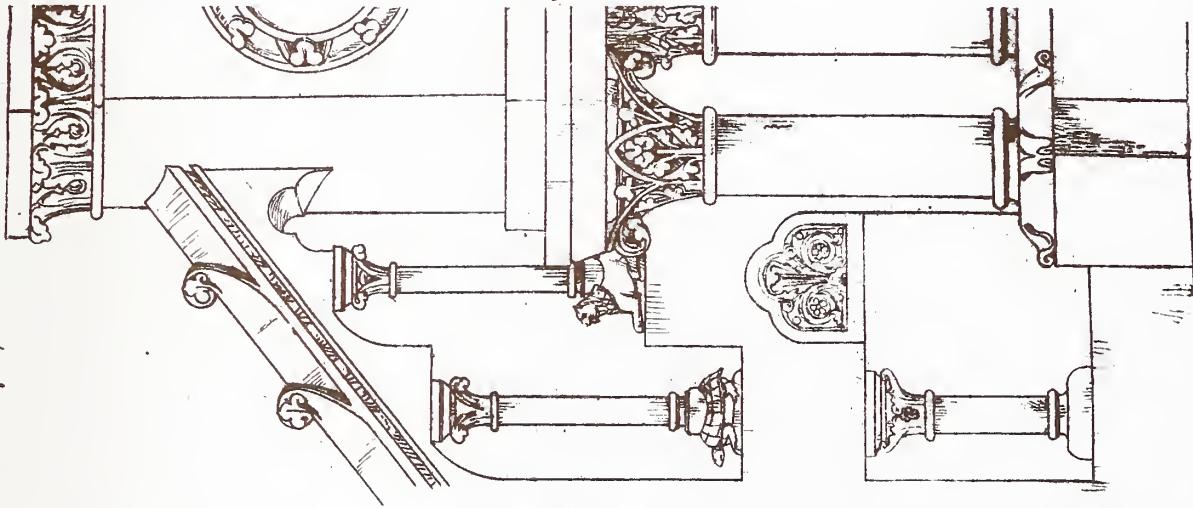
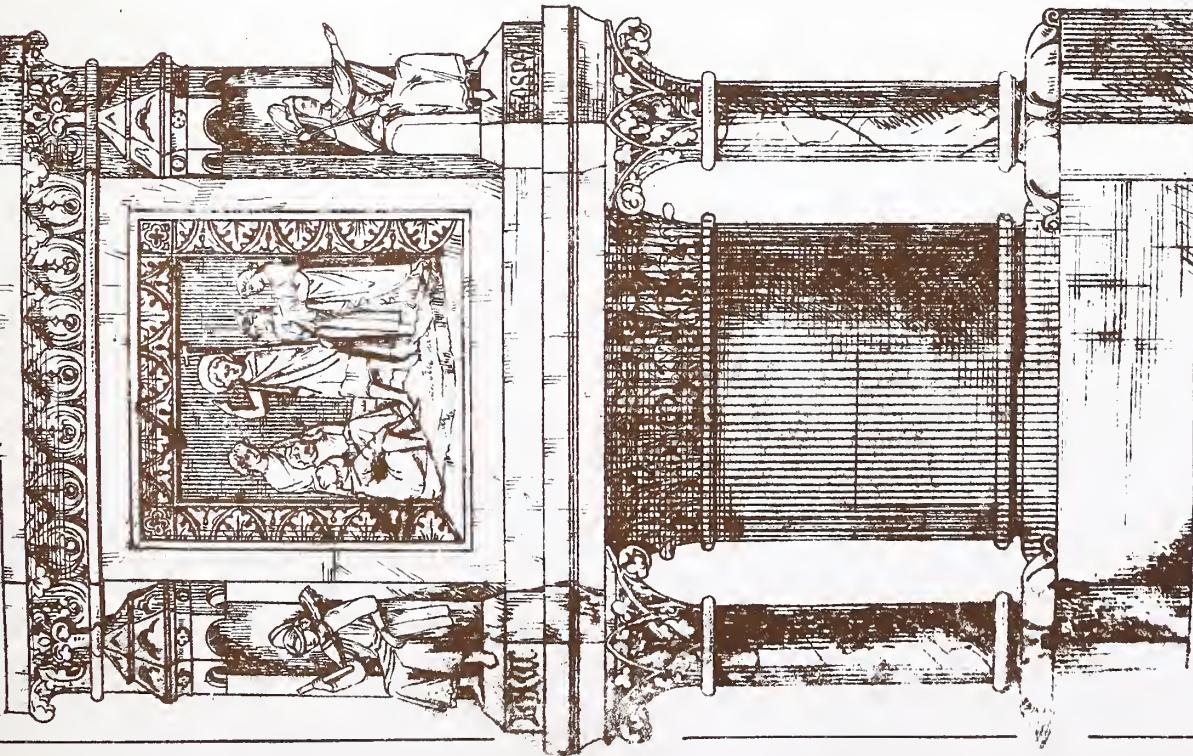
North Tudor Room

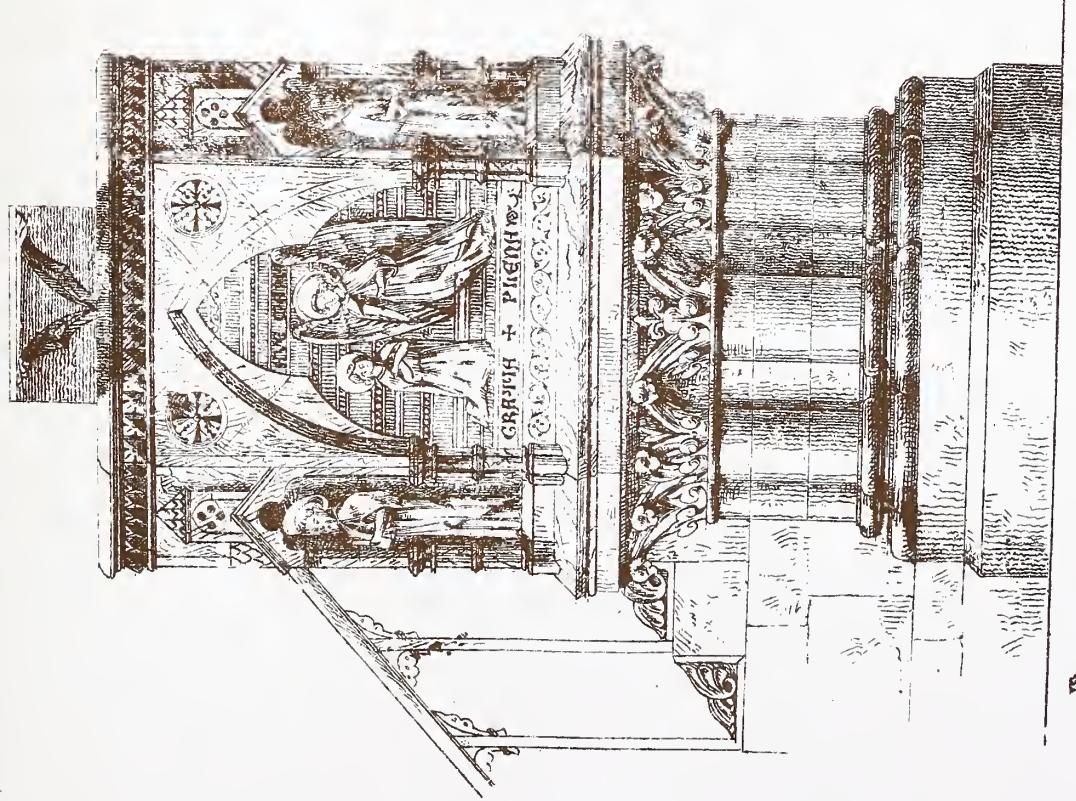
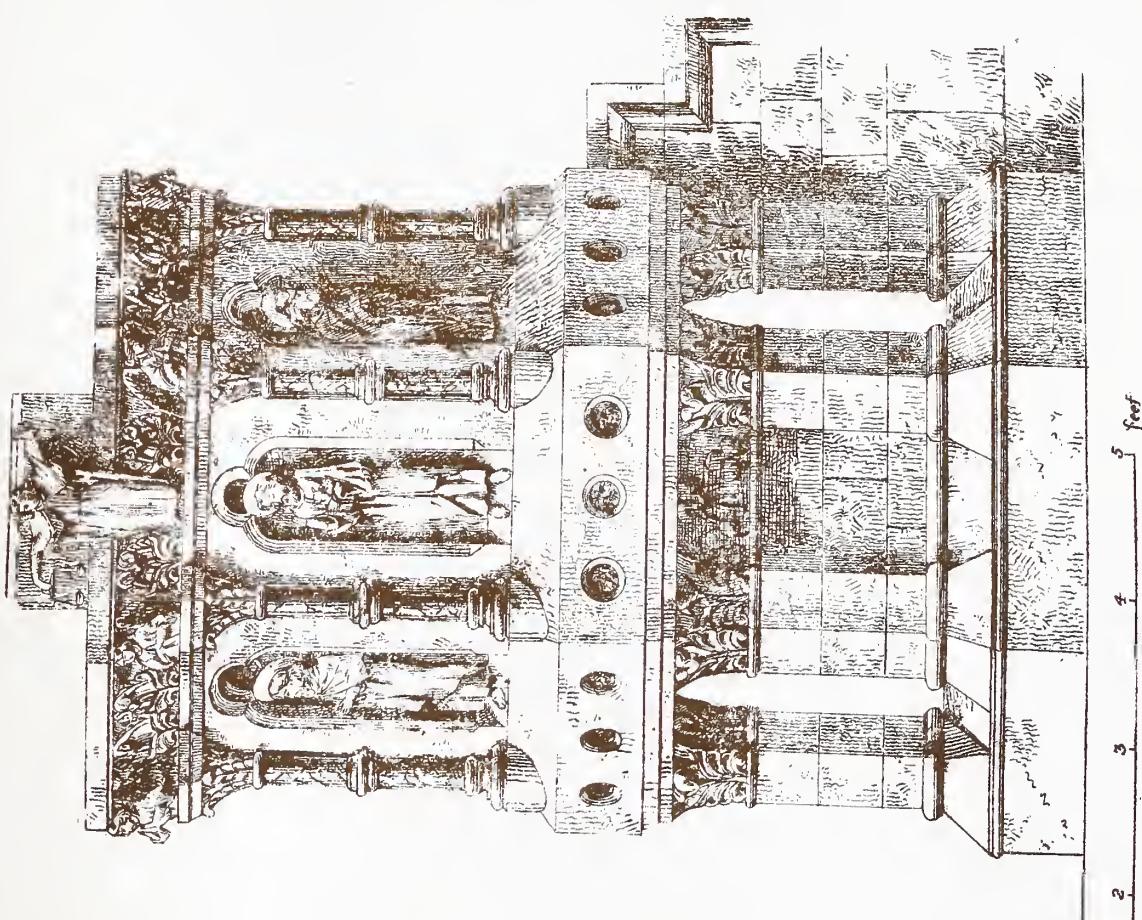


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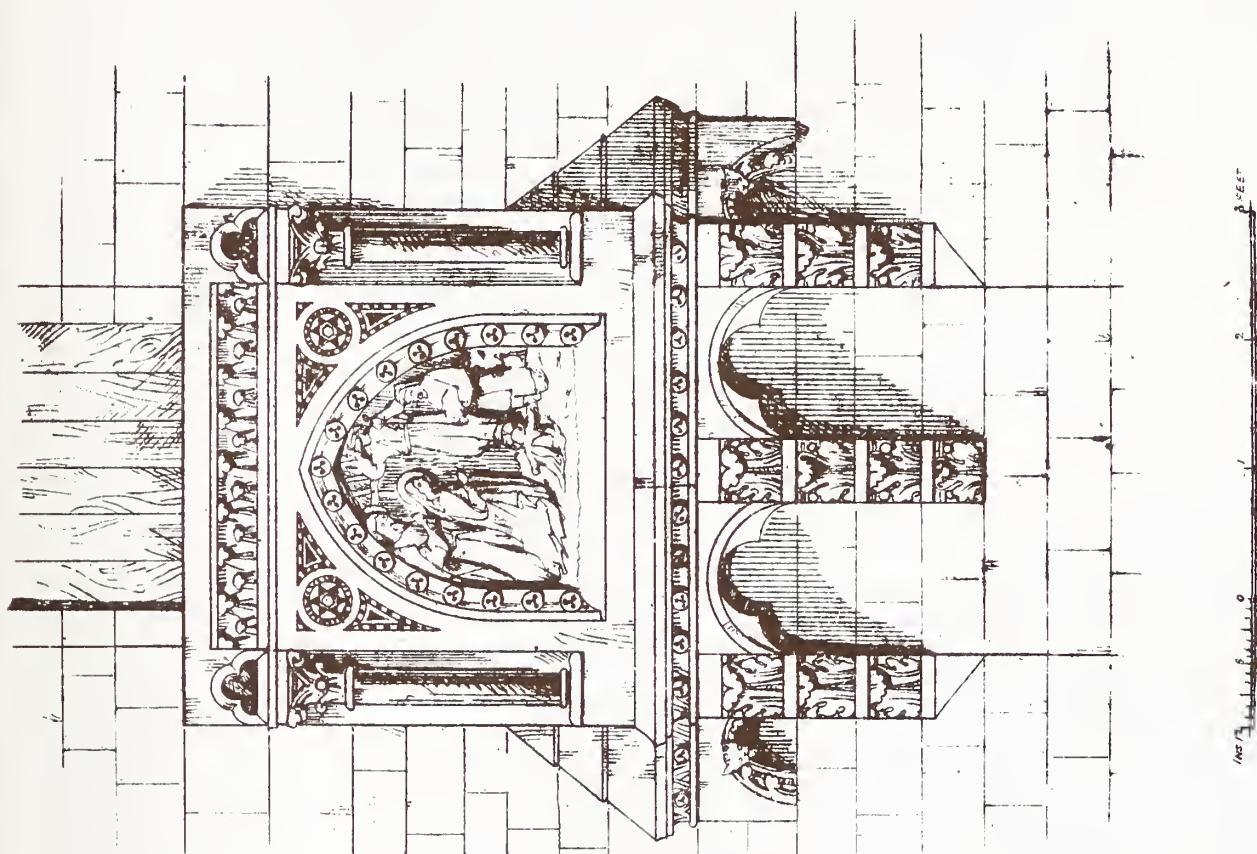


Pulpits

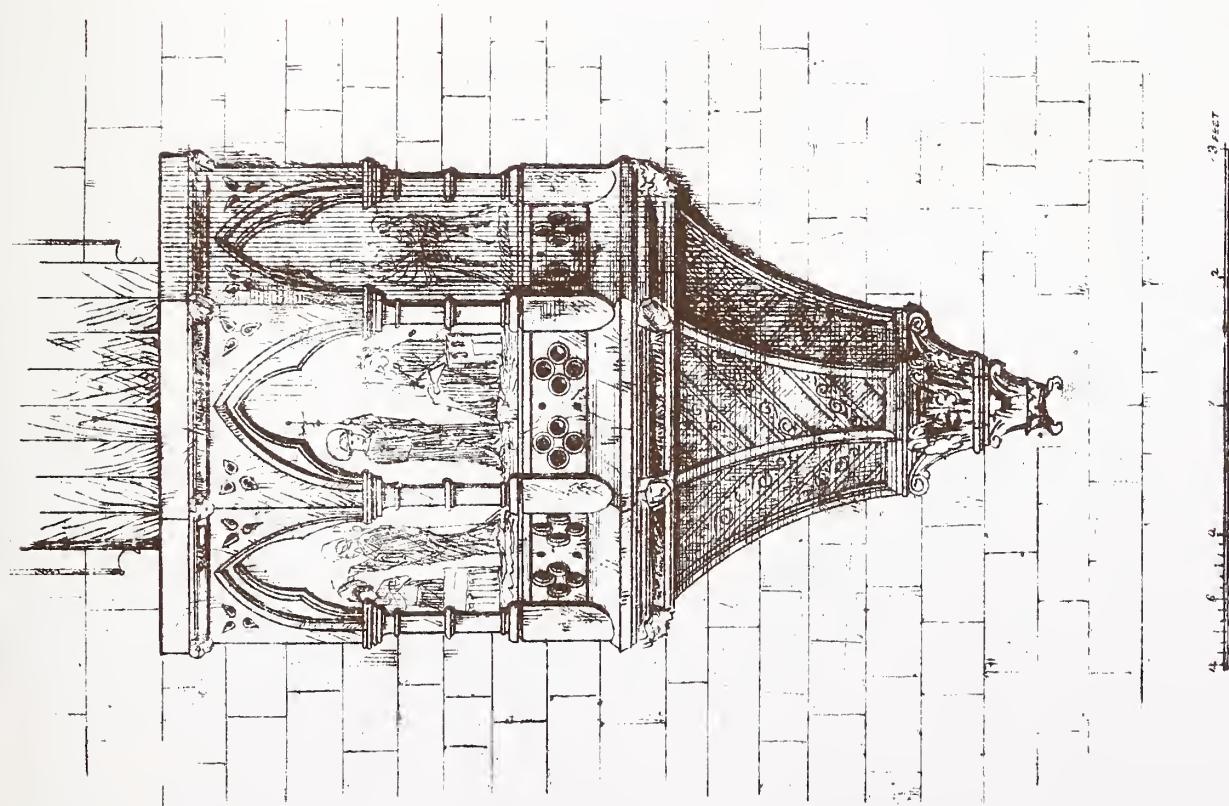


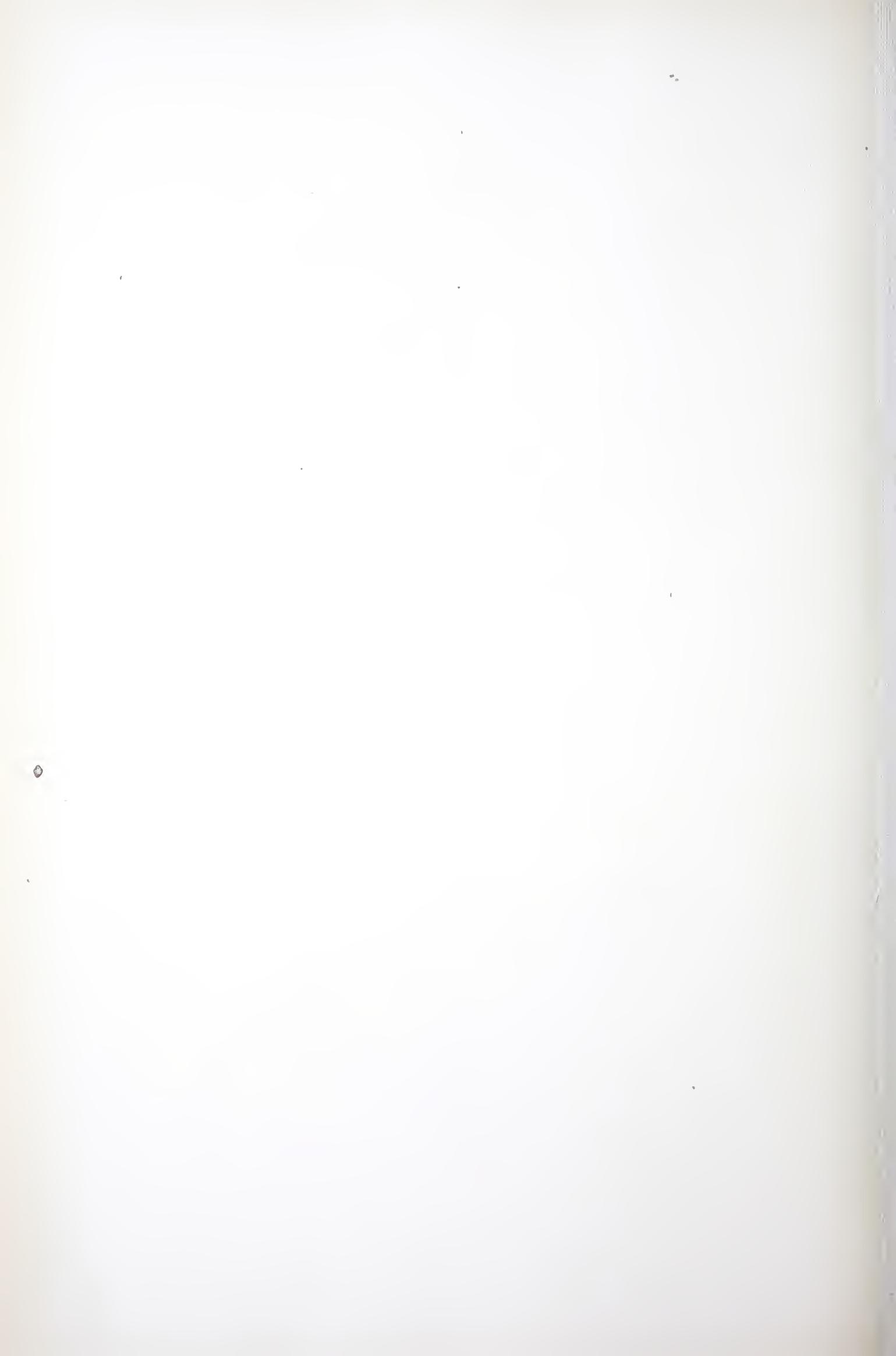


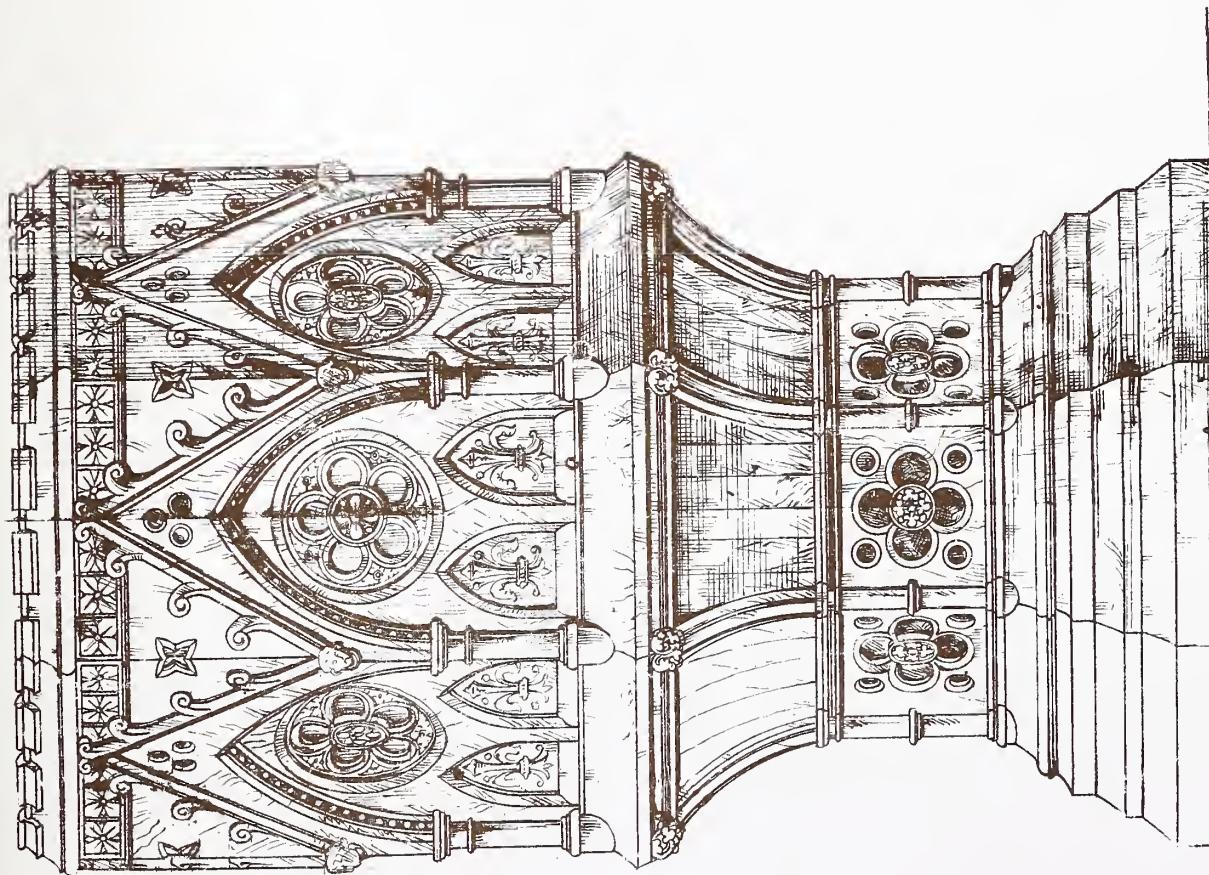
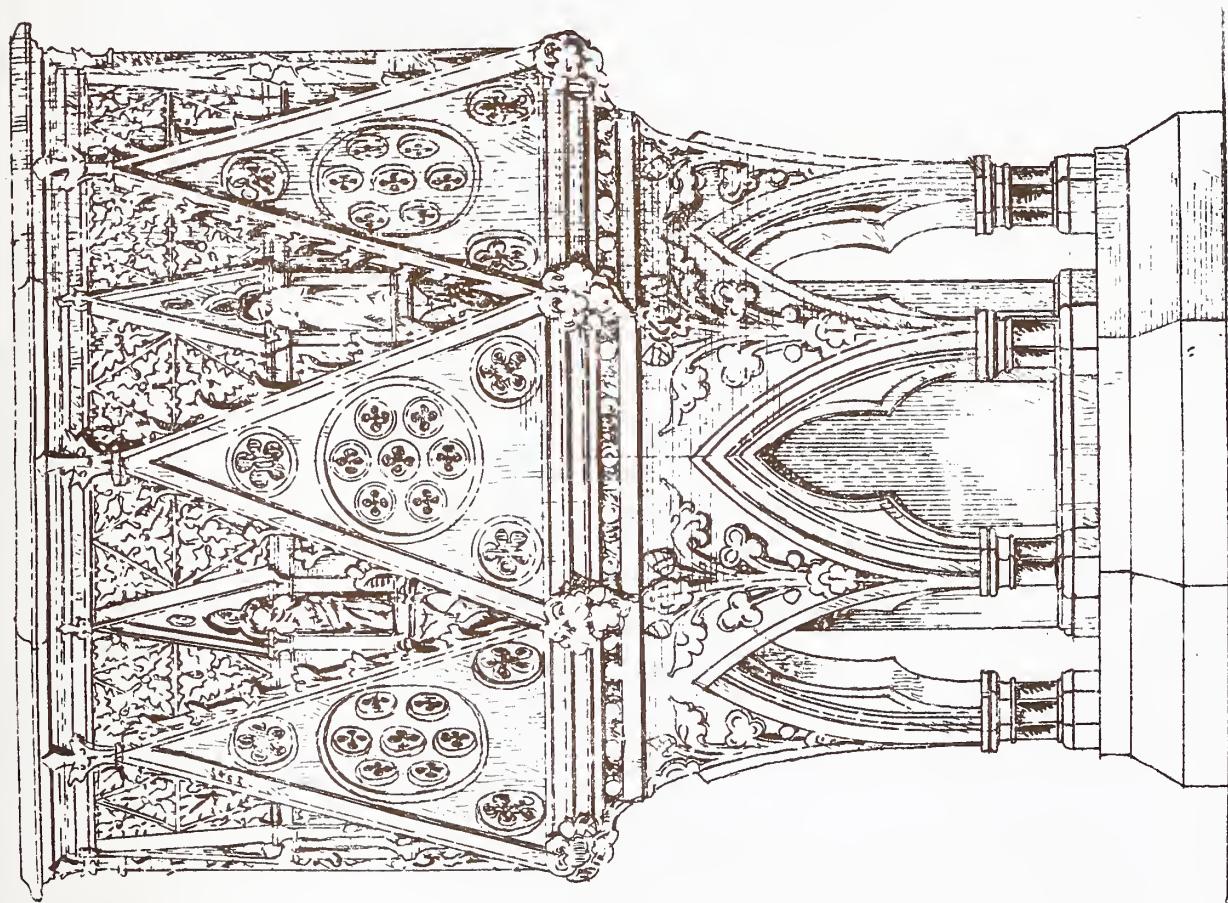


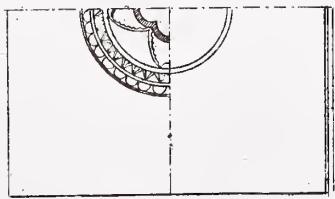
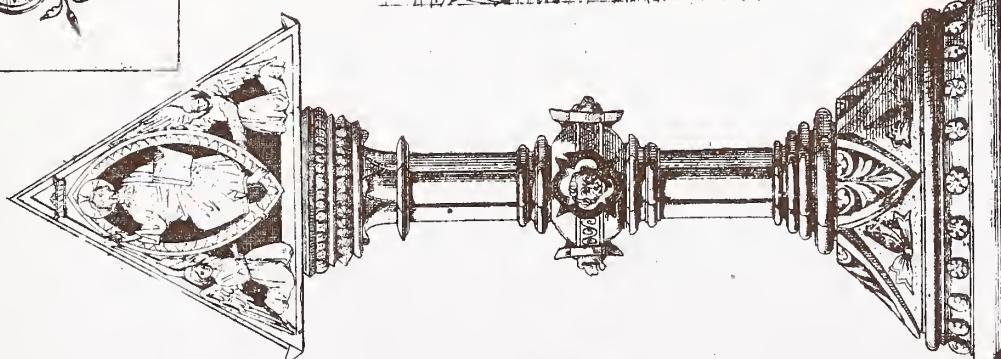
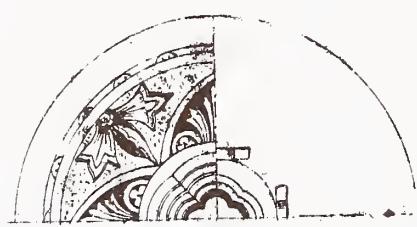
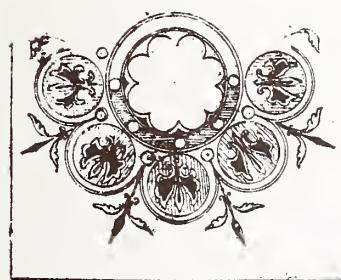
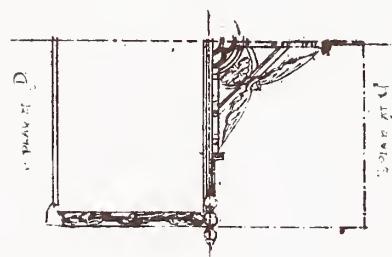
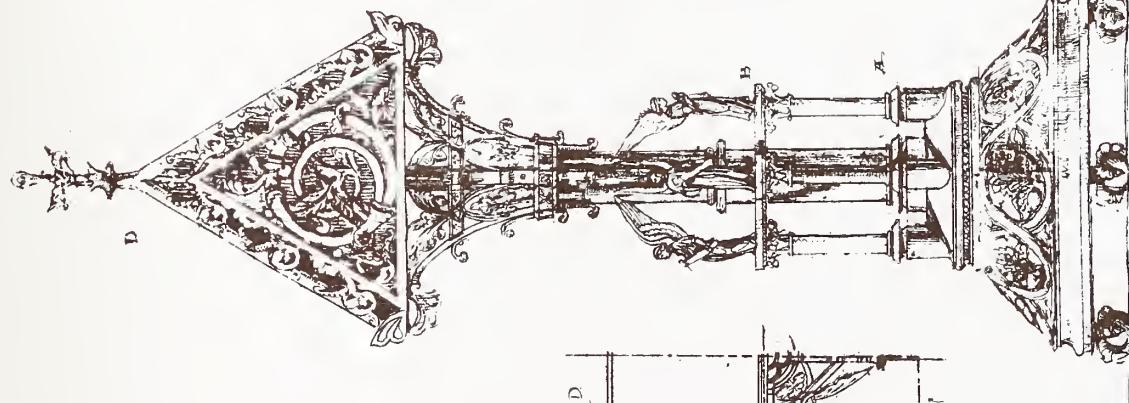
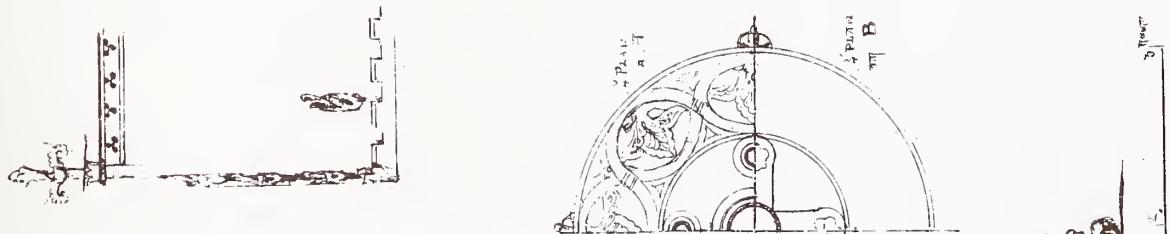
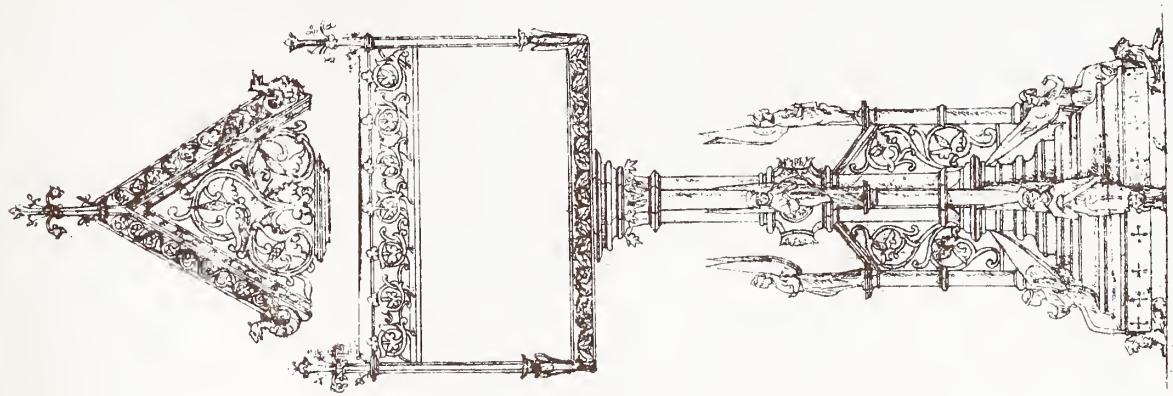


Pulpit



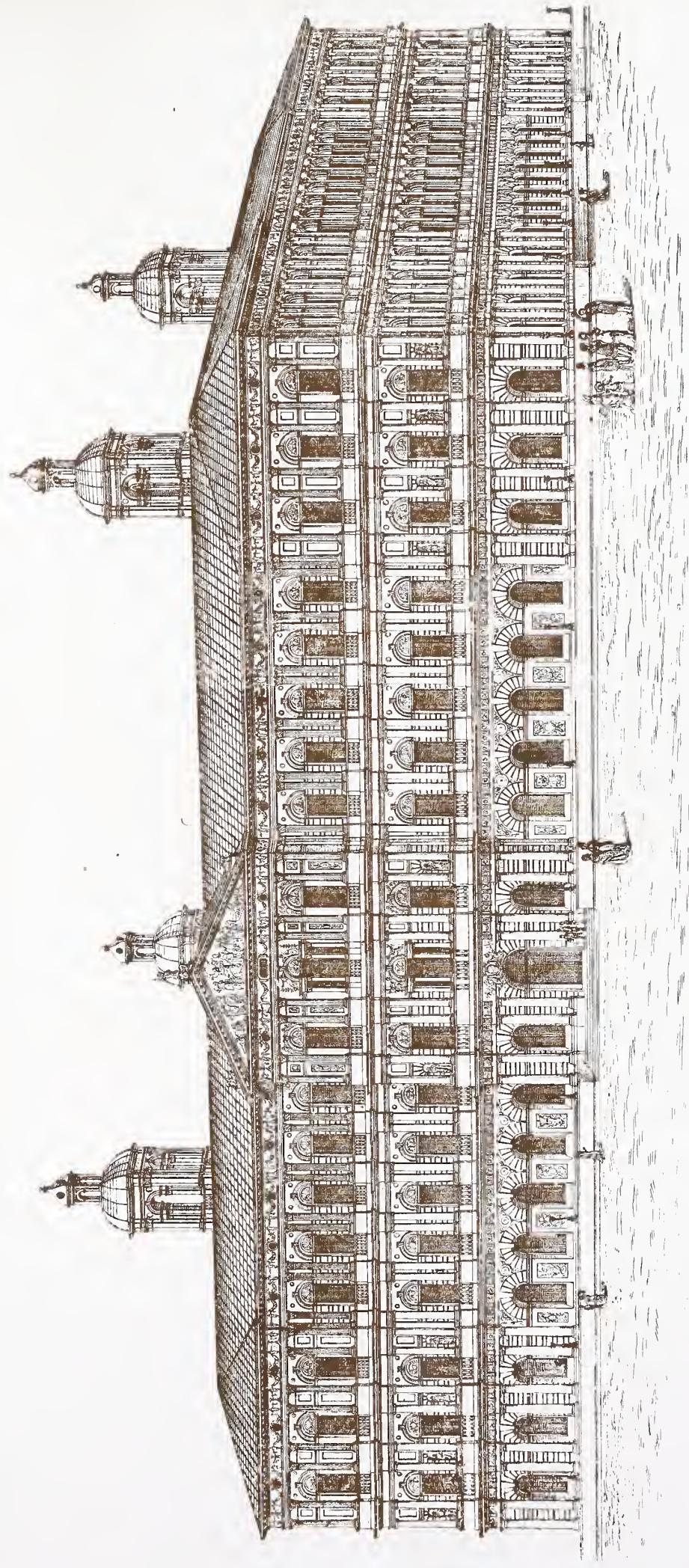


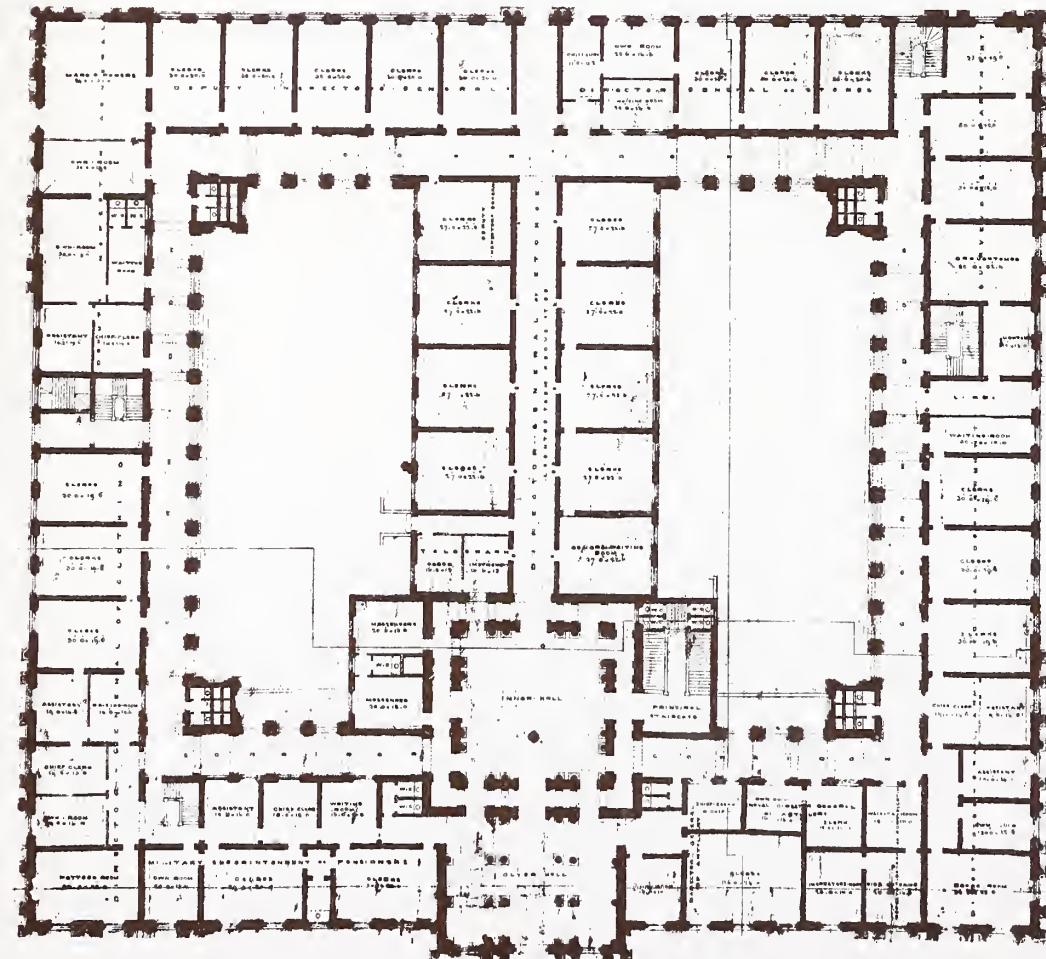
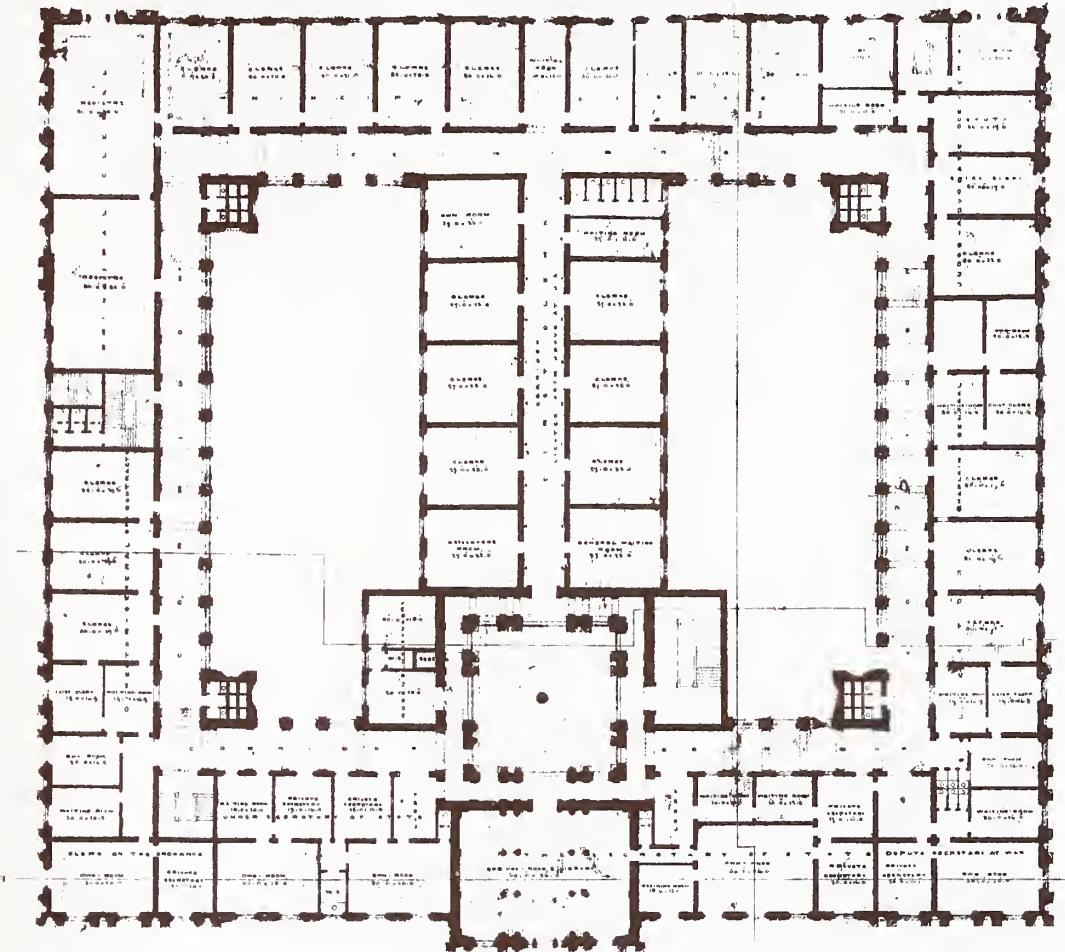


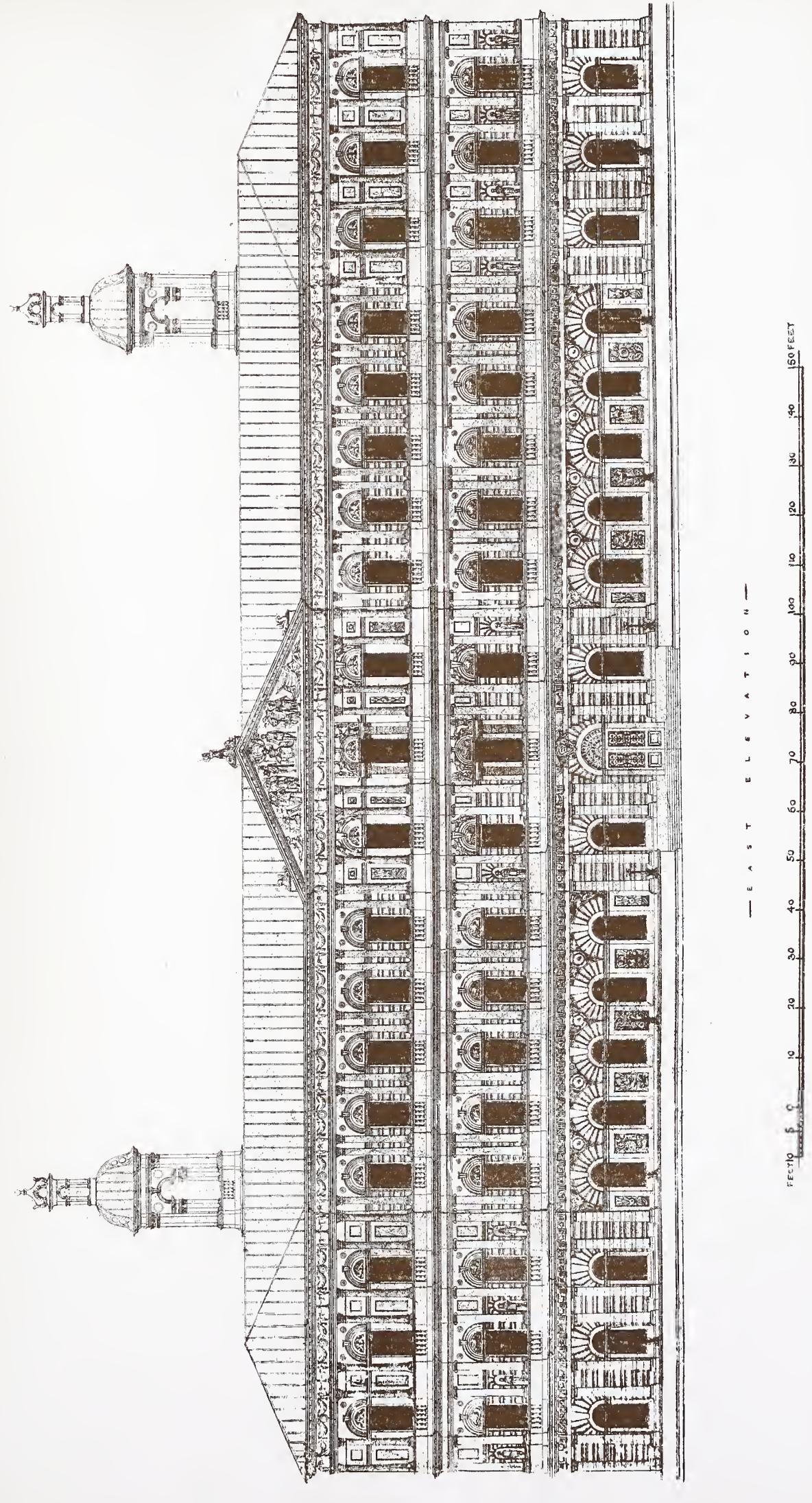


Part II.
SECULAR.

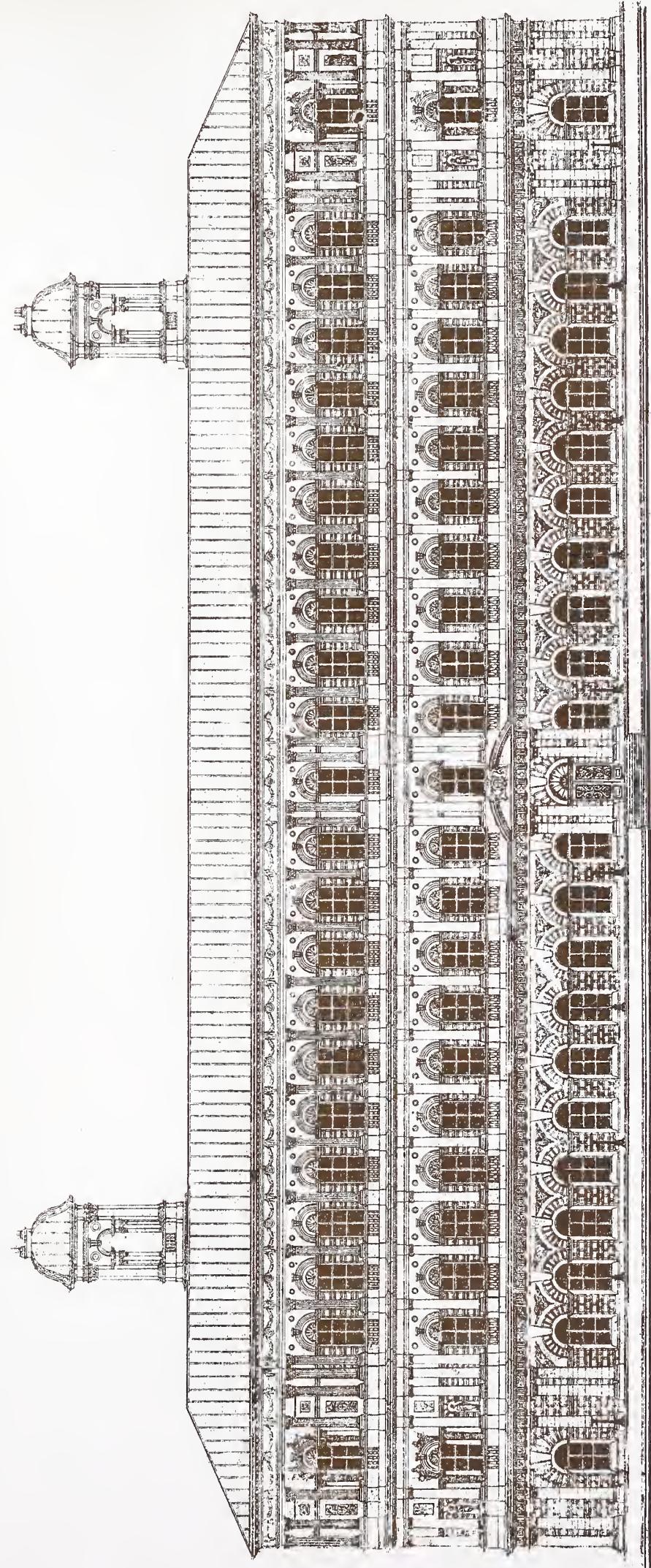
WAR OFFICE



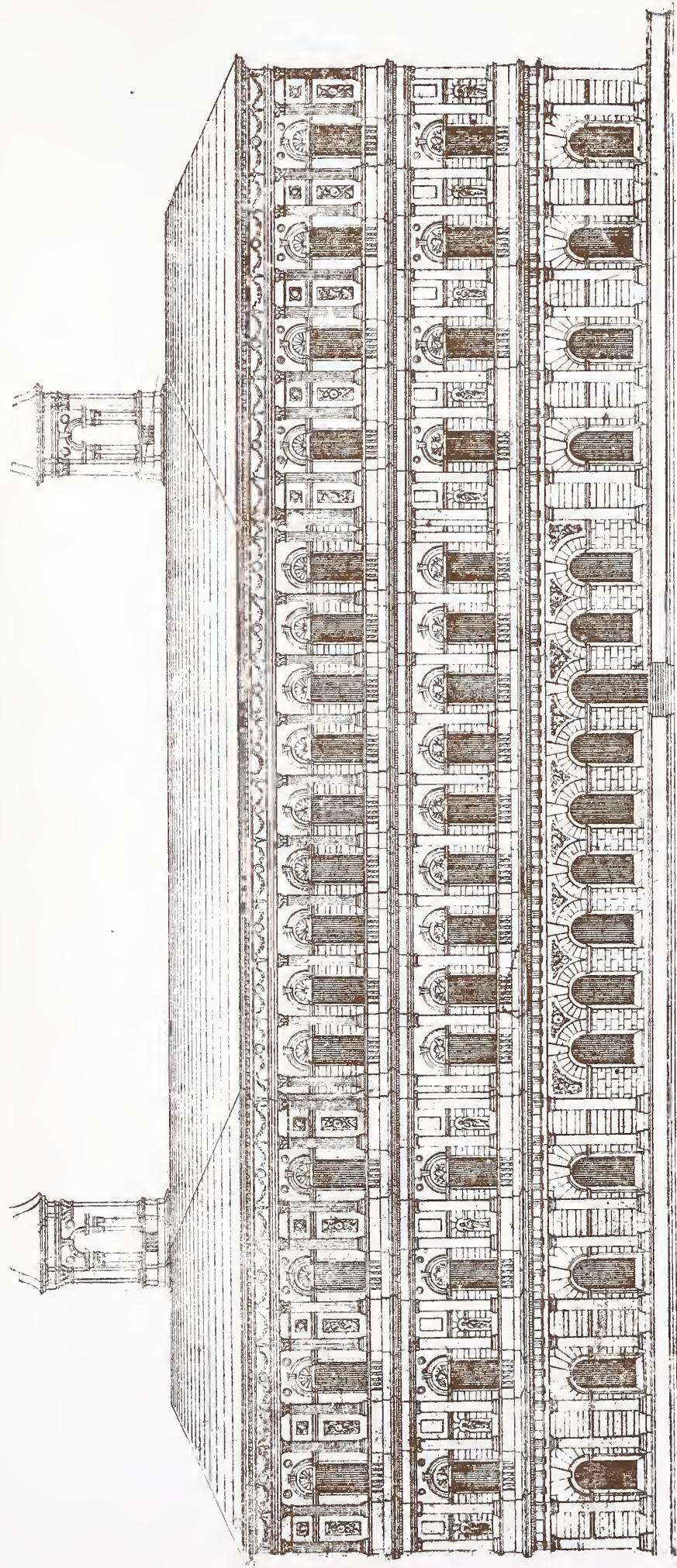




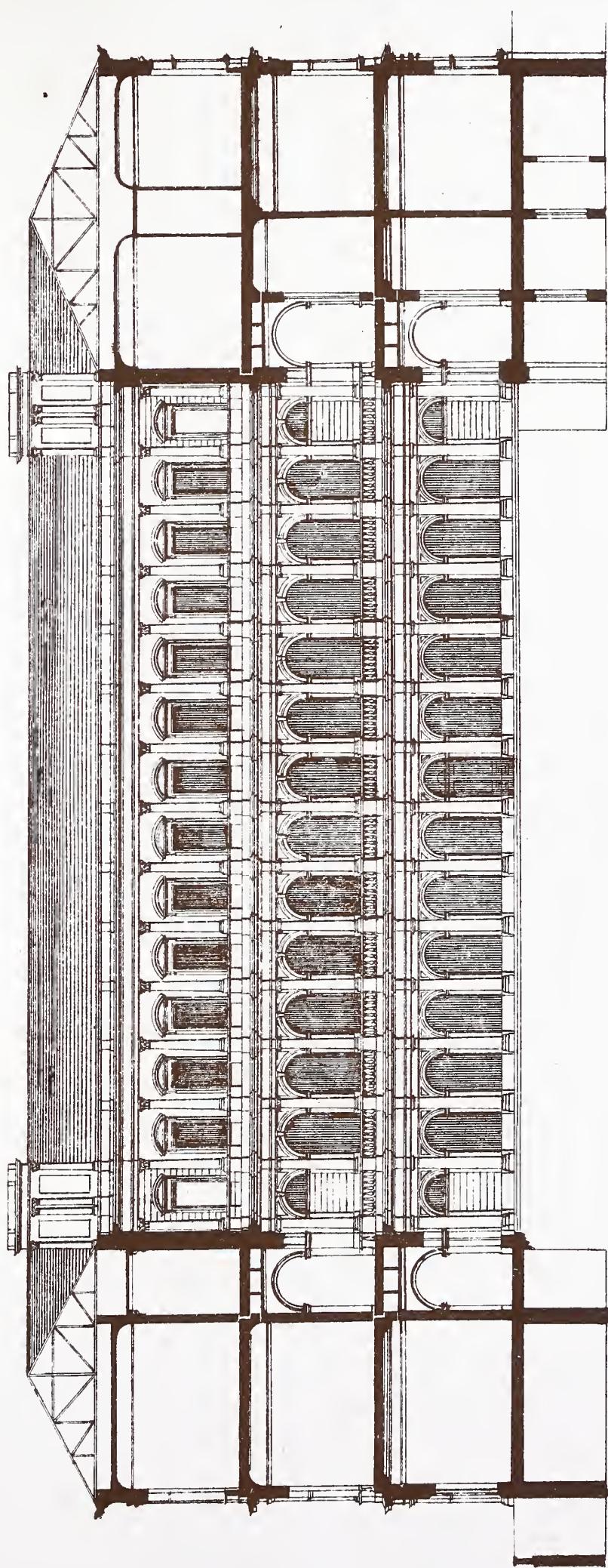
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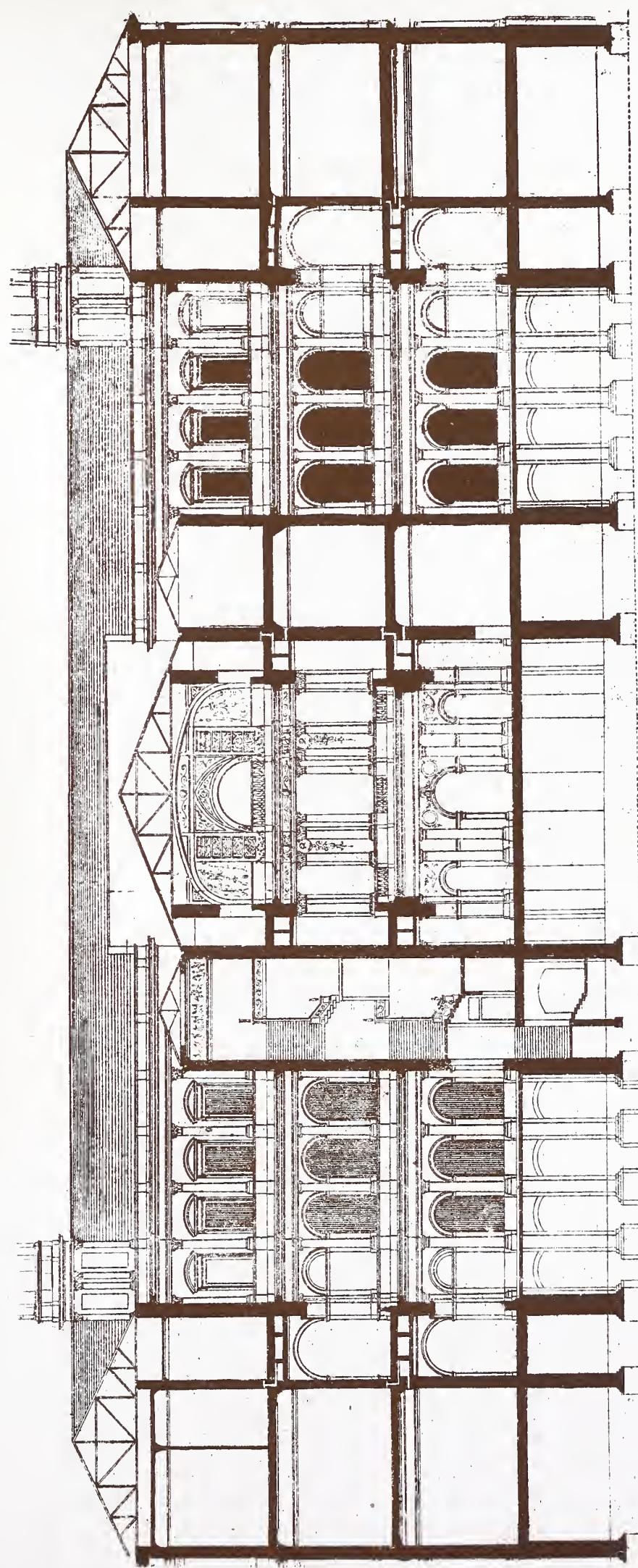


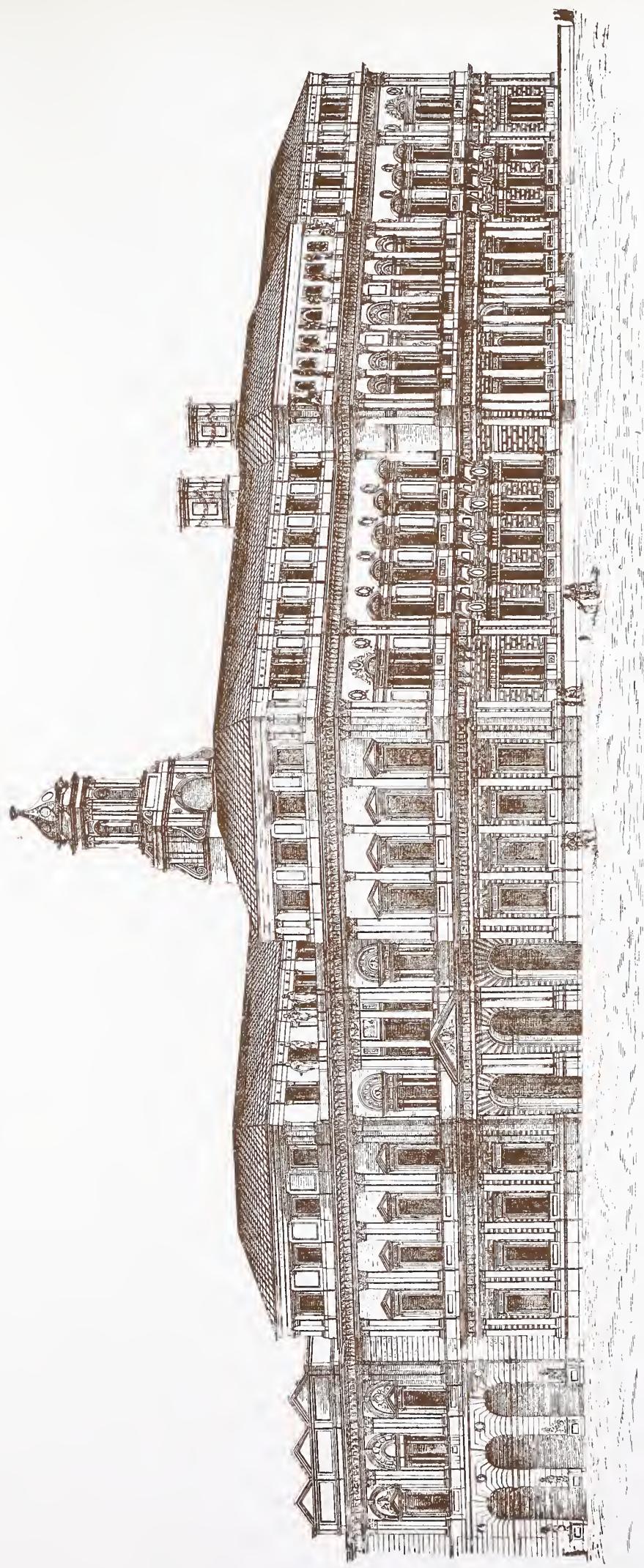
— WEST ELEVATION —



WAR OFFICE



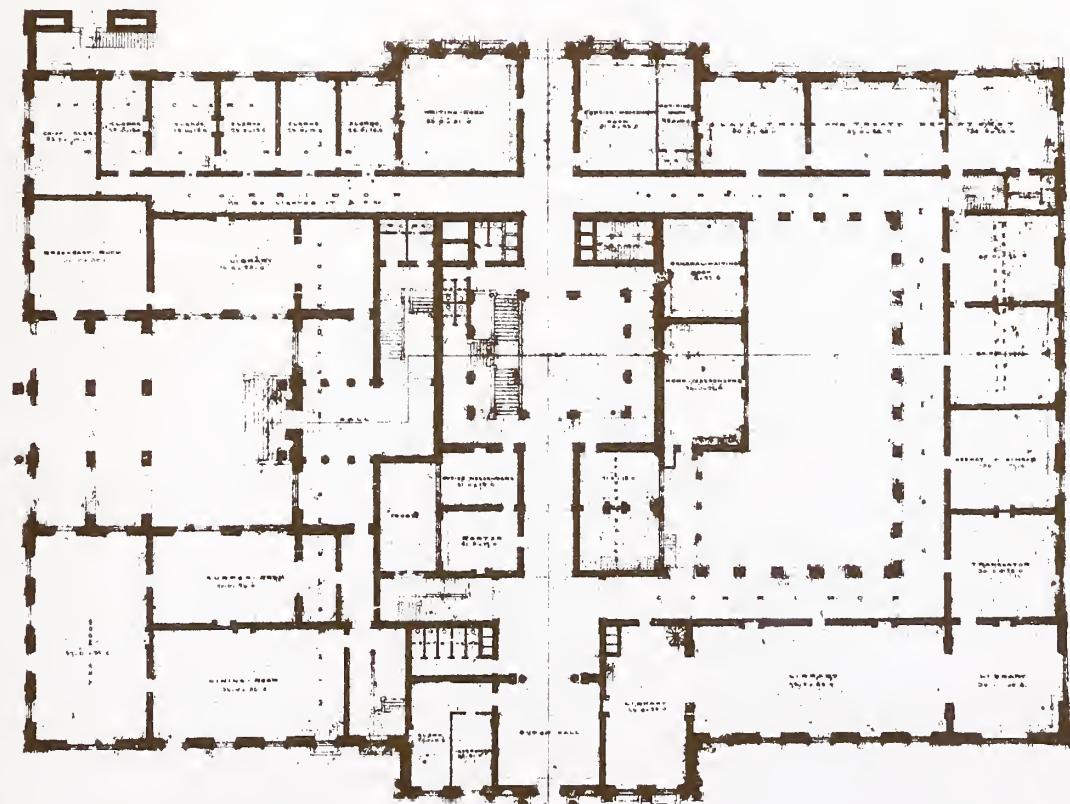




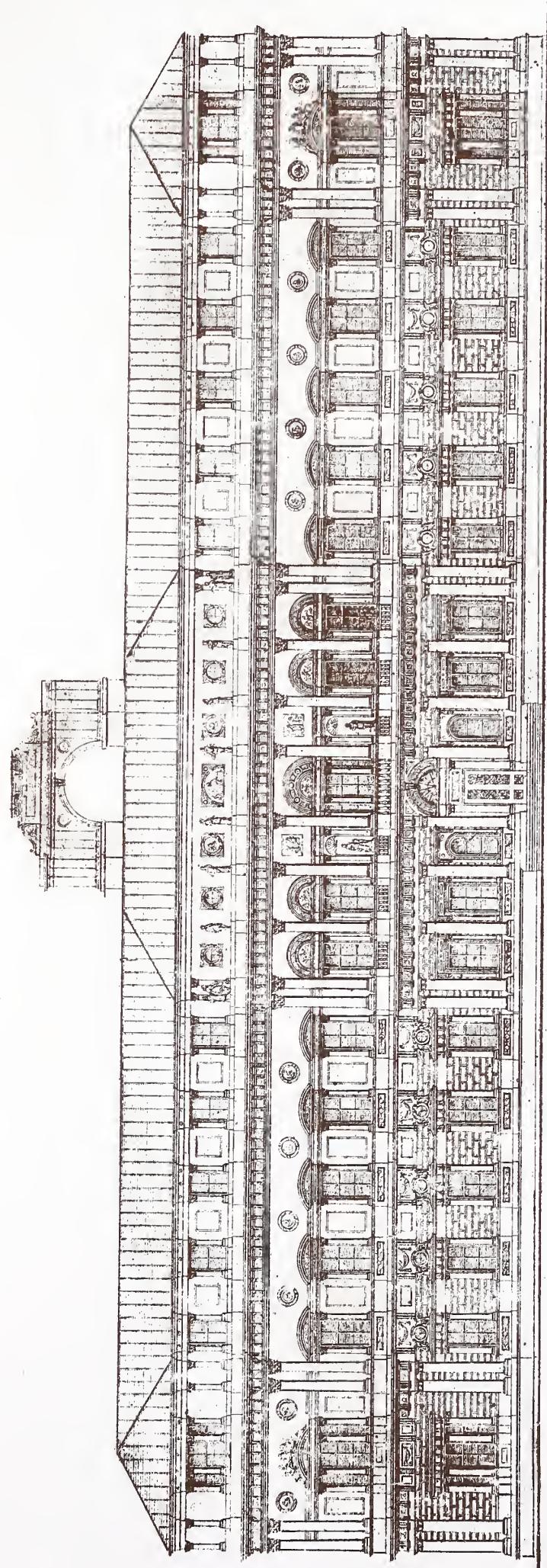
FOREIGN OFFICE



— FLOOR PLAN —

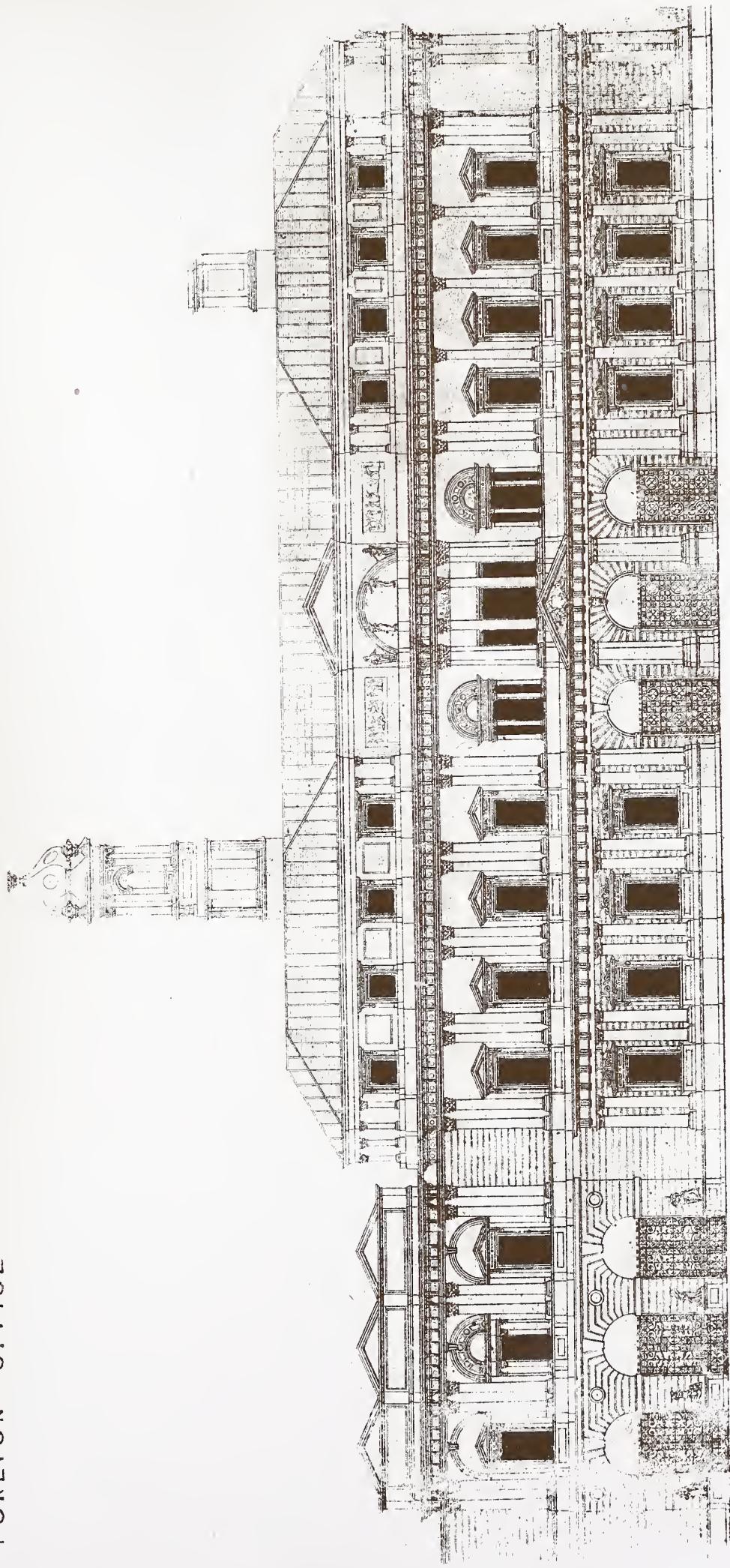


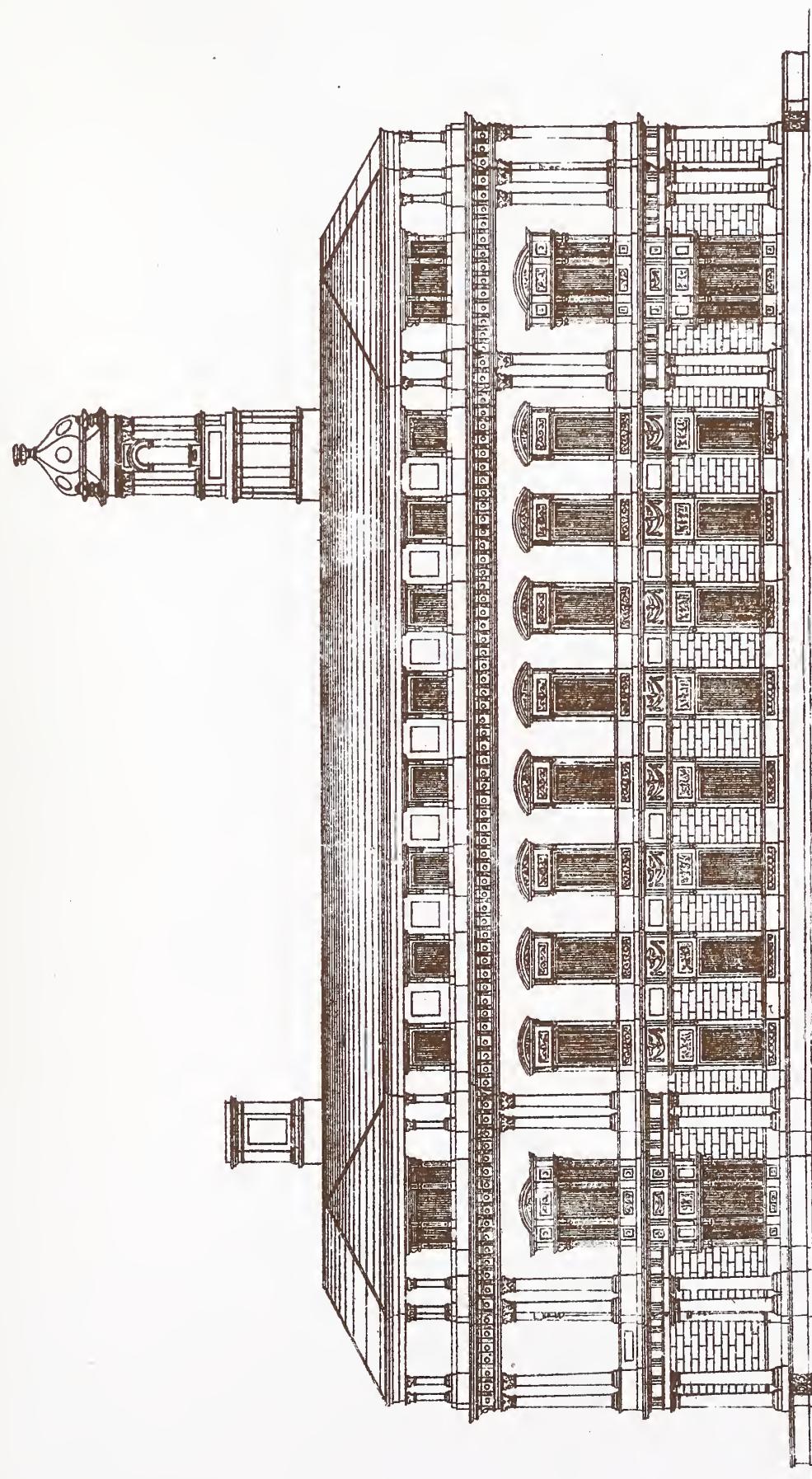
— GROUND PLAN —

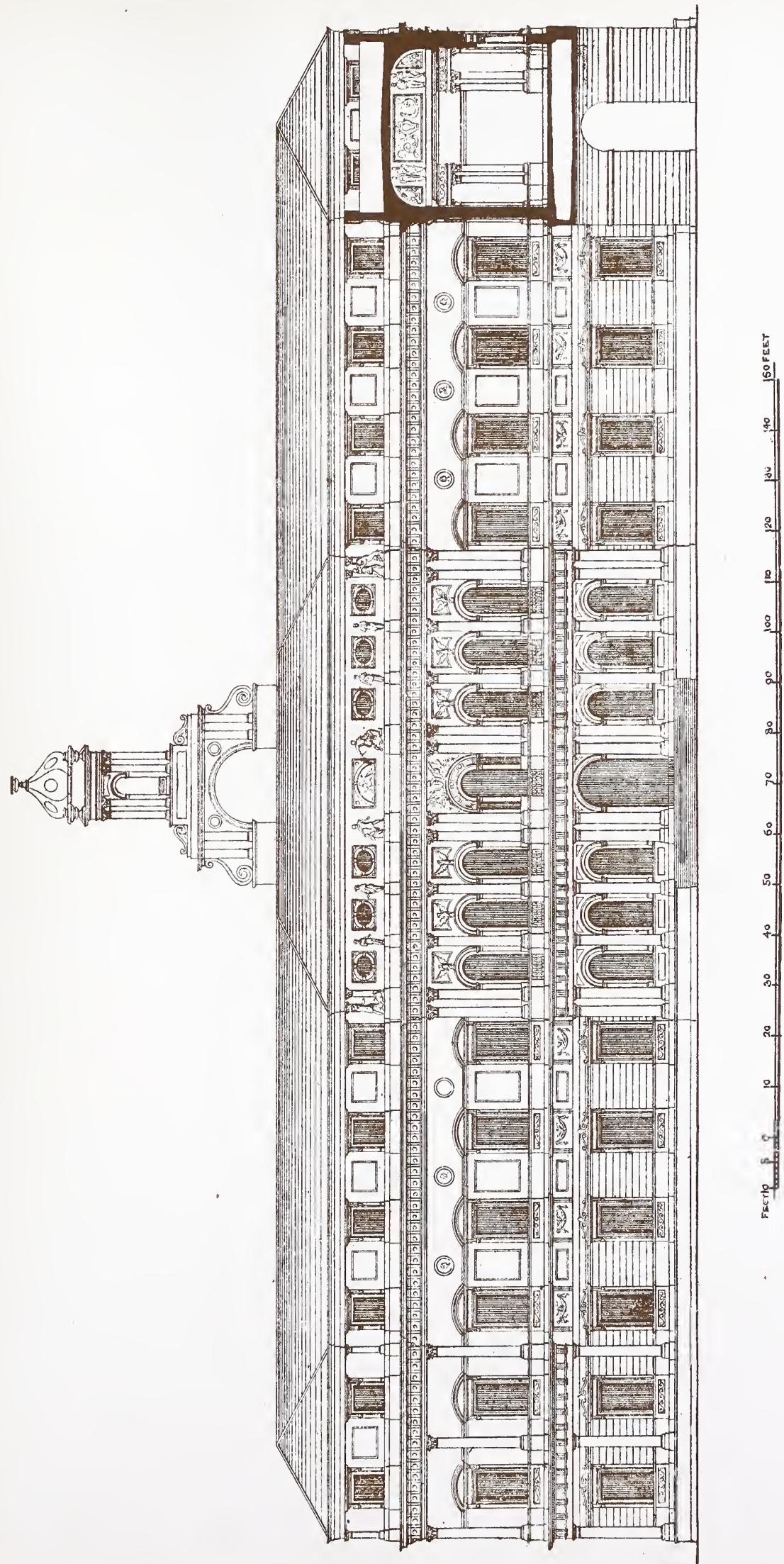


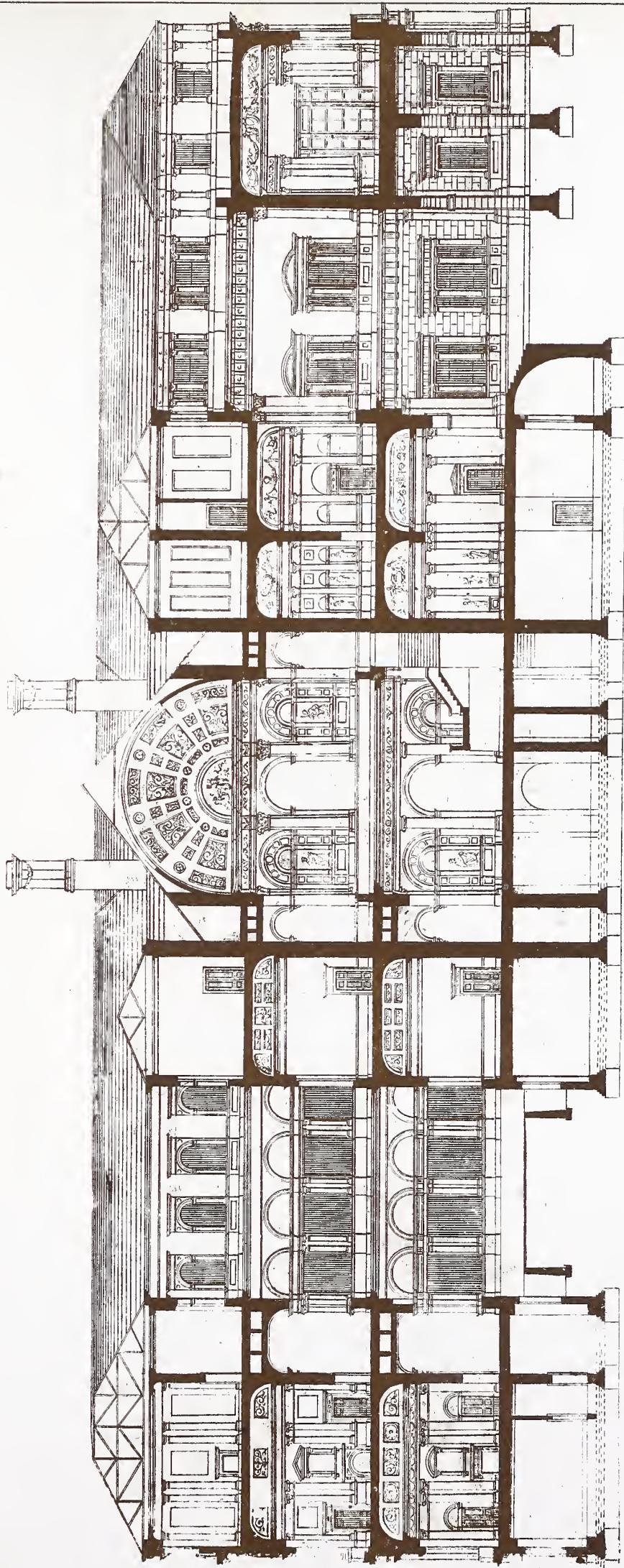
— WEST ELEVATION —

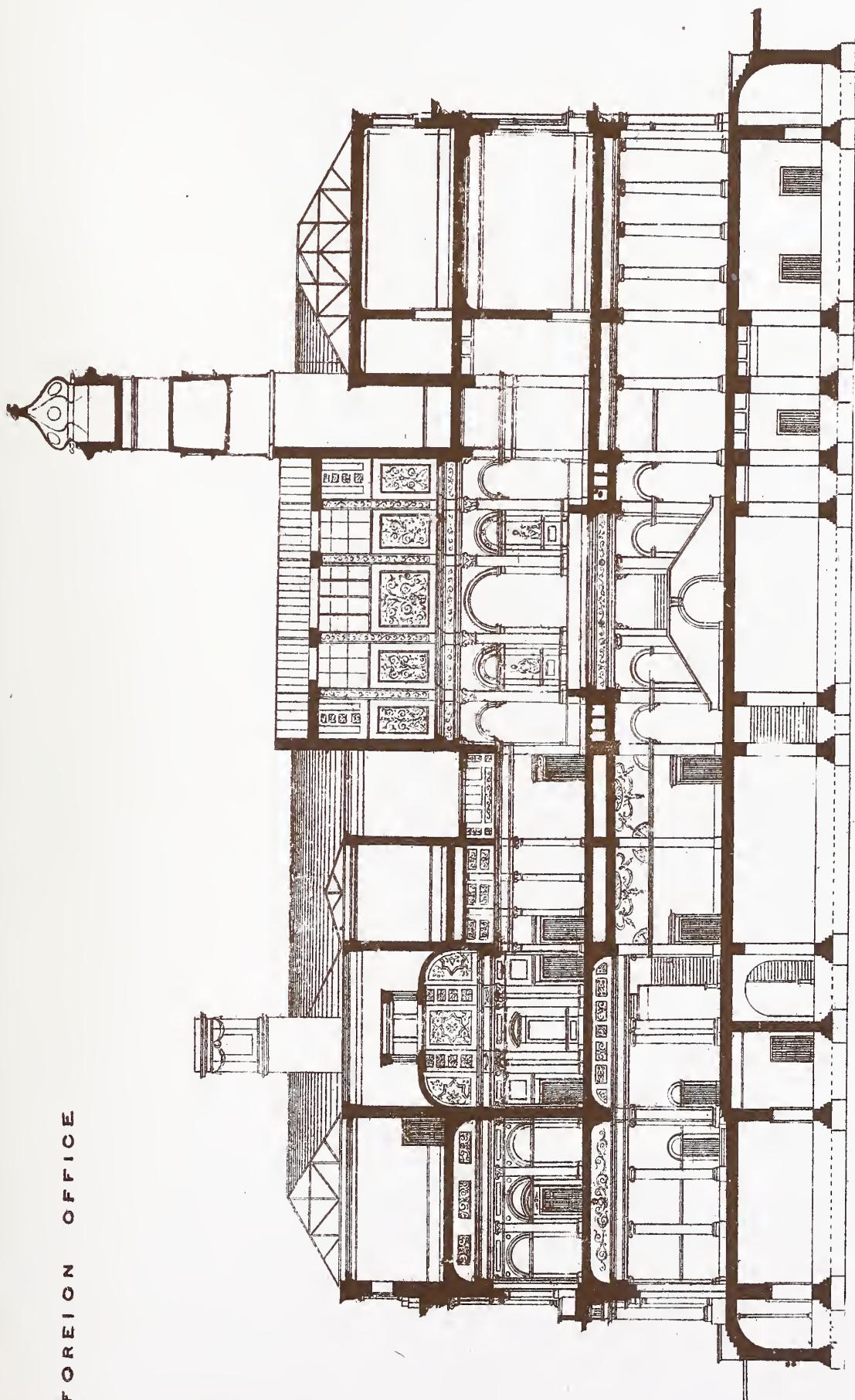
— N O R T H E L E V A T I O N —



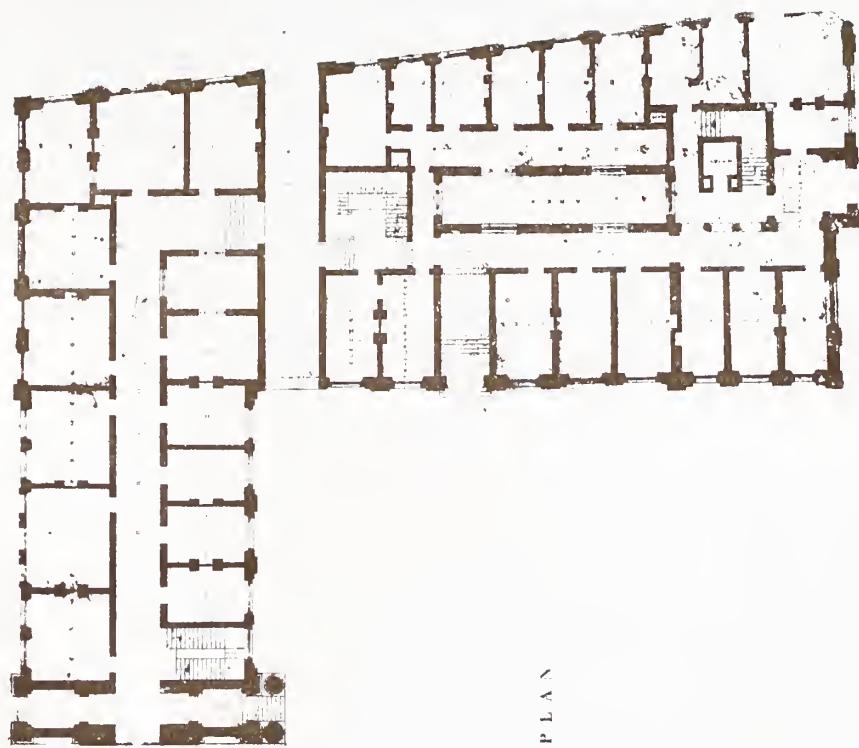
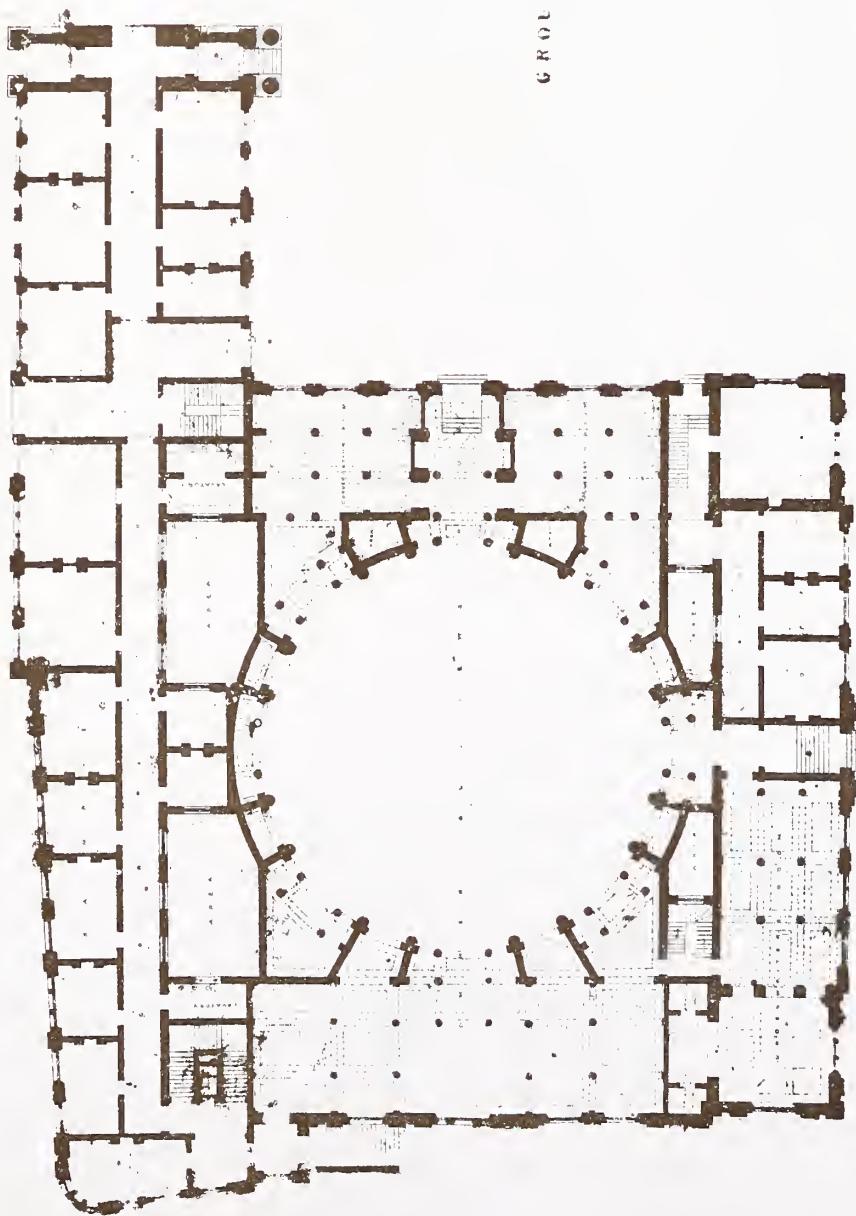






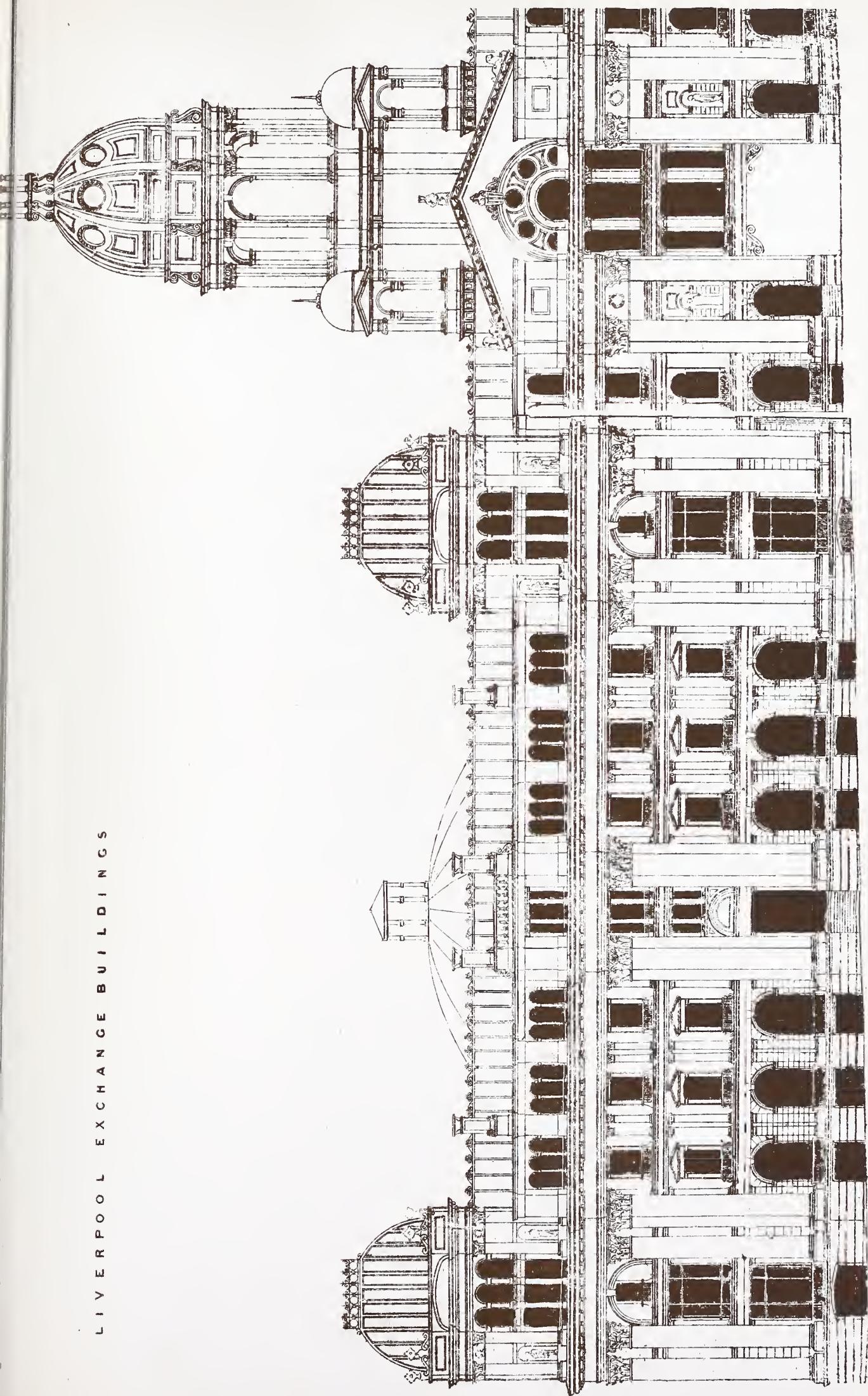


LIVERPOOL EXCHANGE BUILDINGS

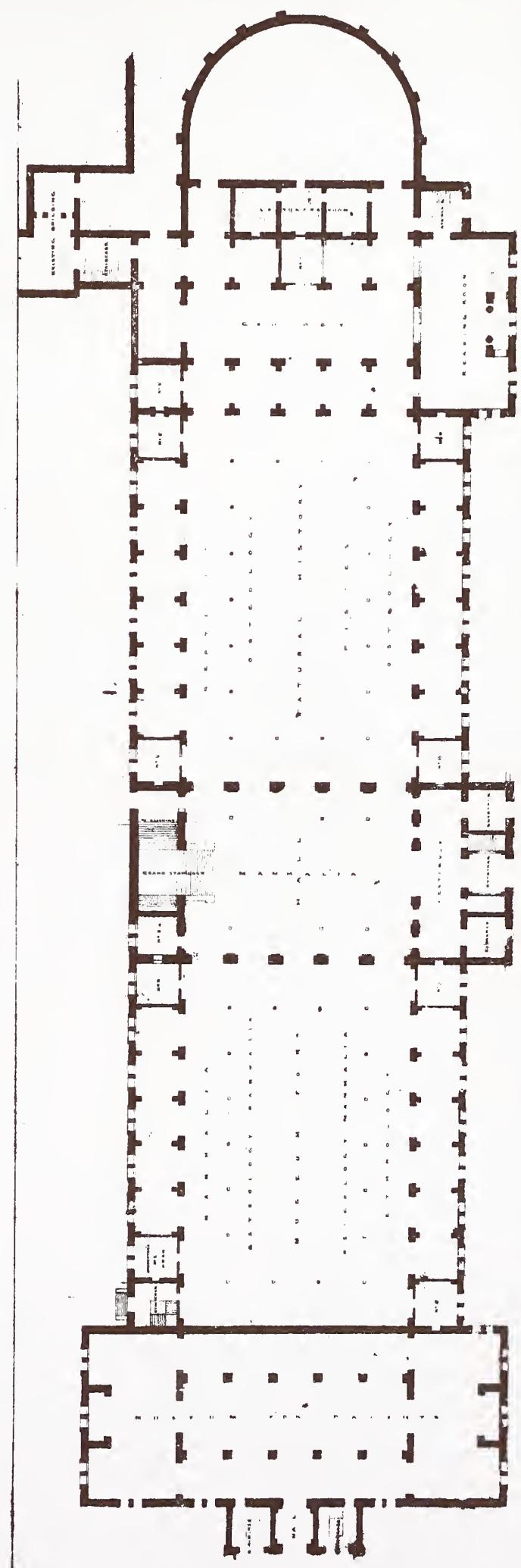
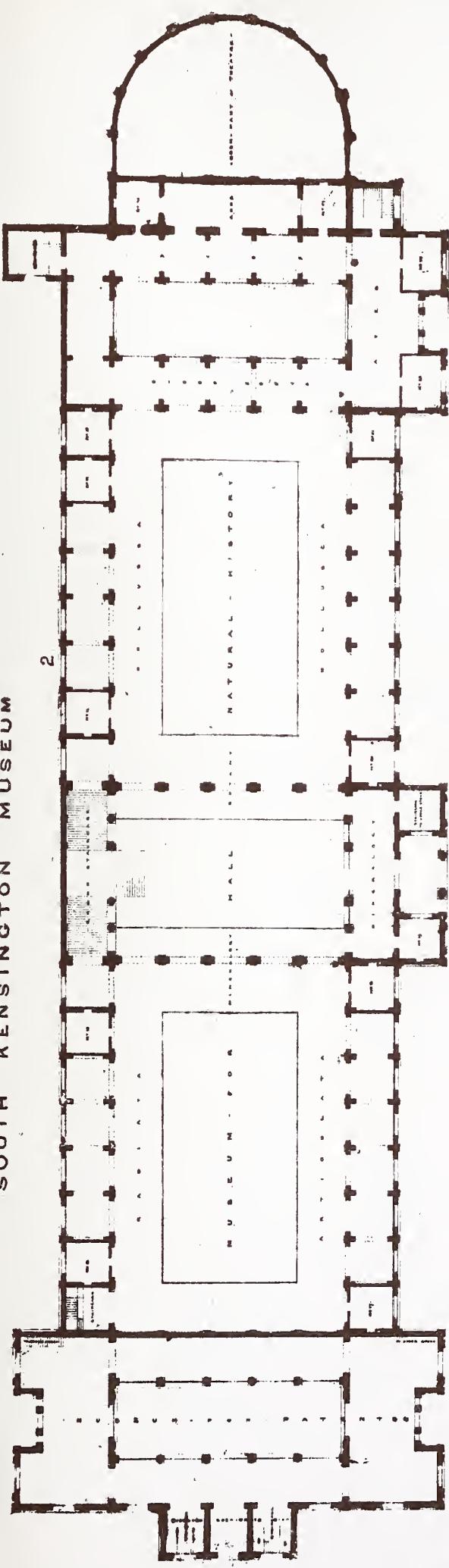


GROUND PLANS

100 FEET
50
0

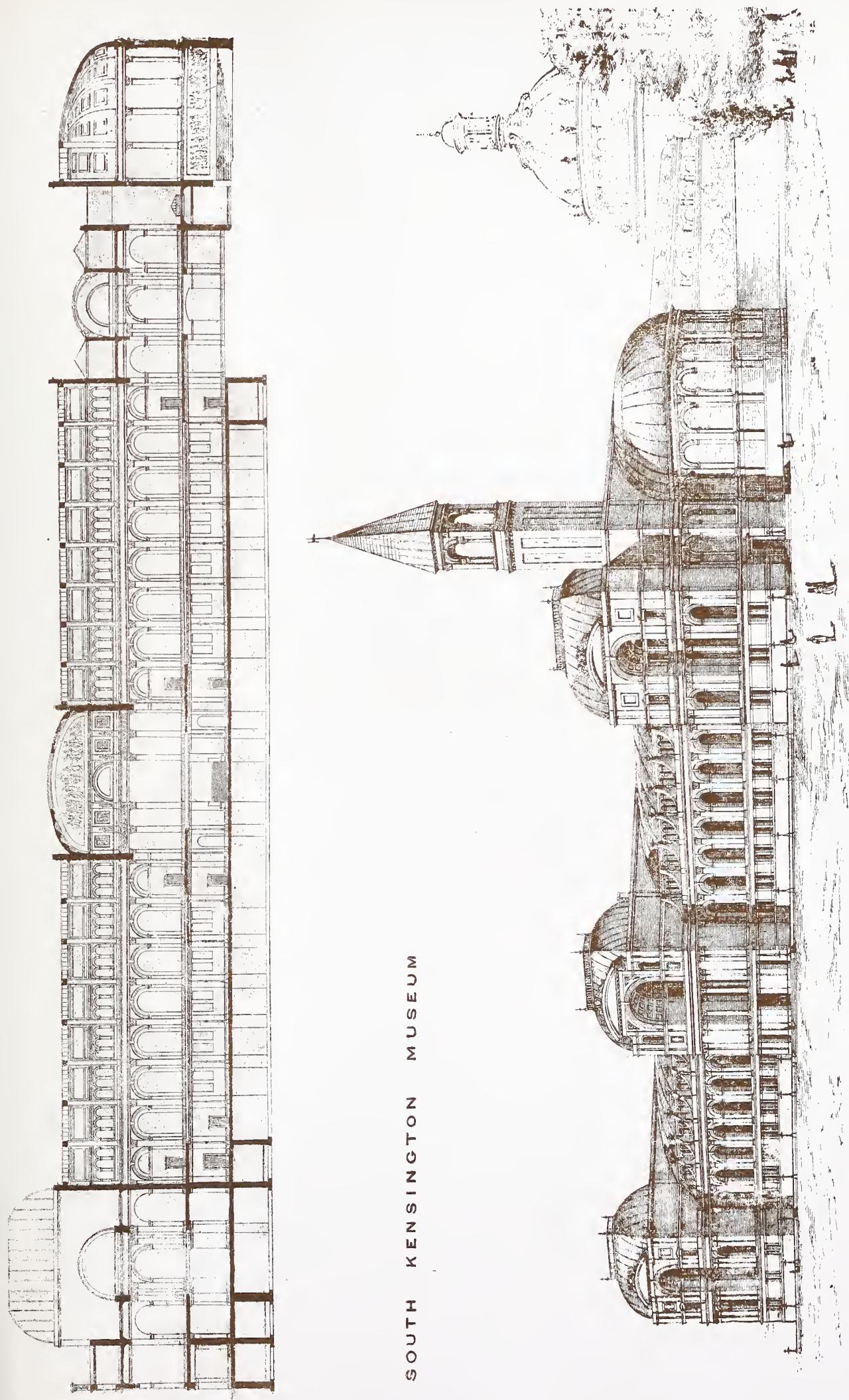


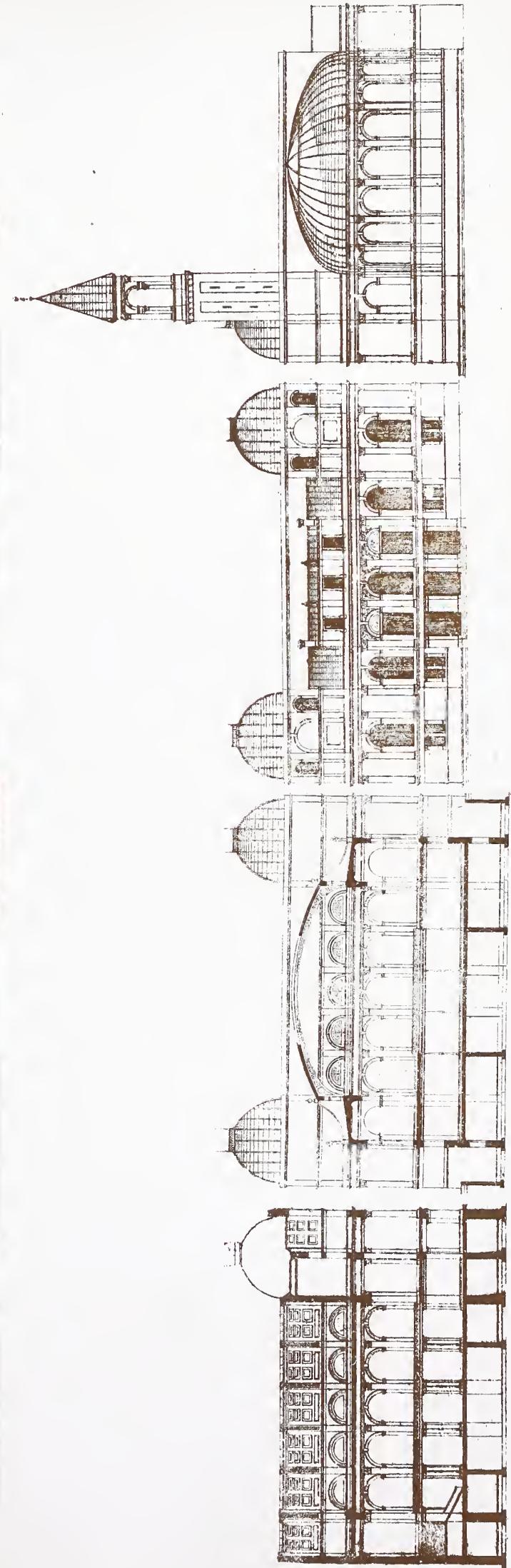
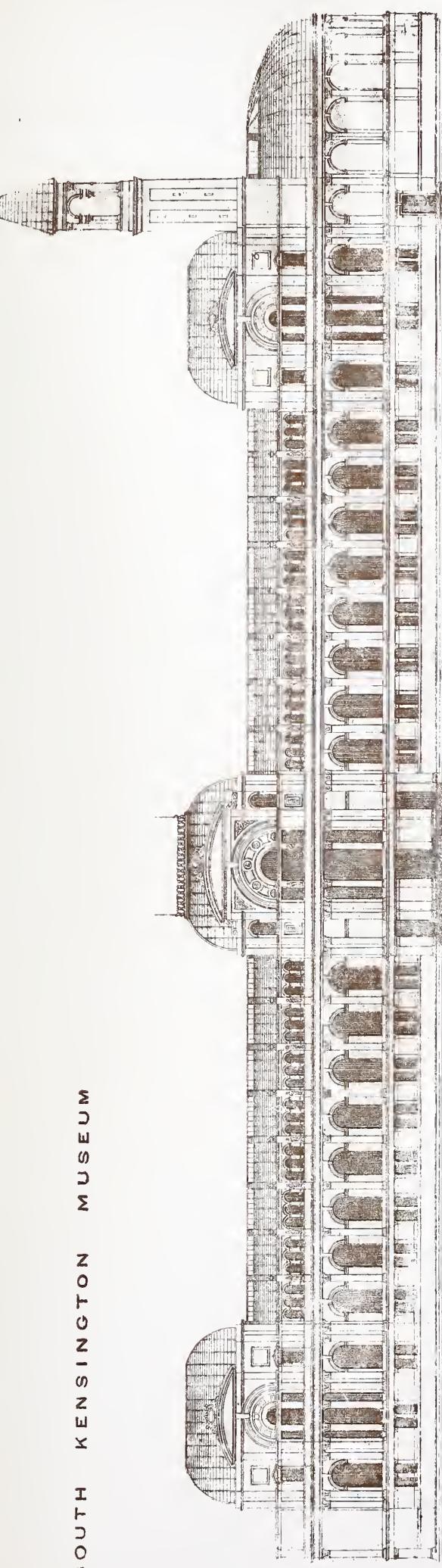
LIVERPOOL EXCHANGE BUILDINGS

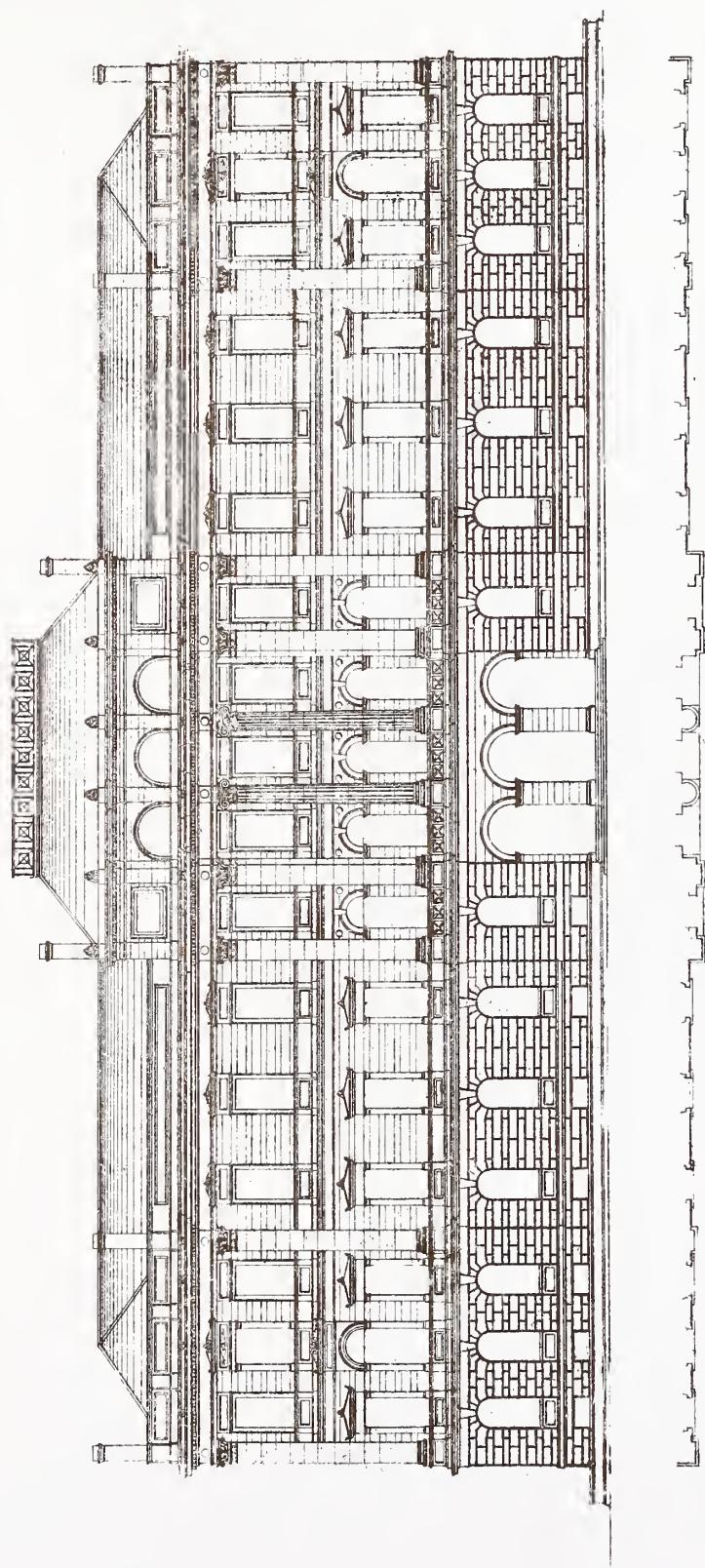


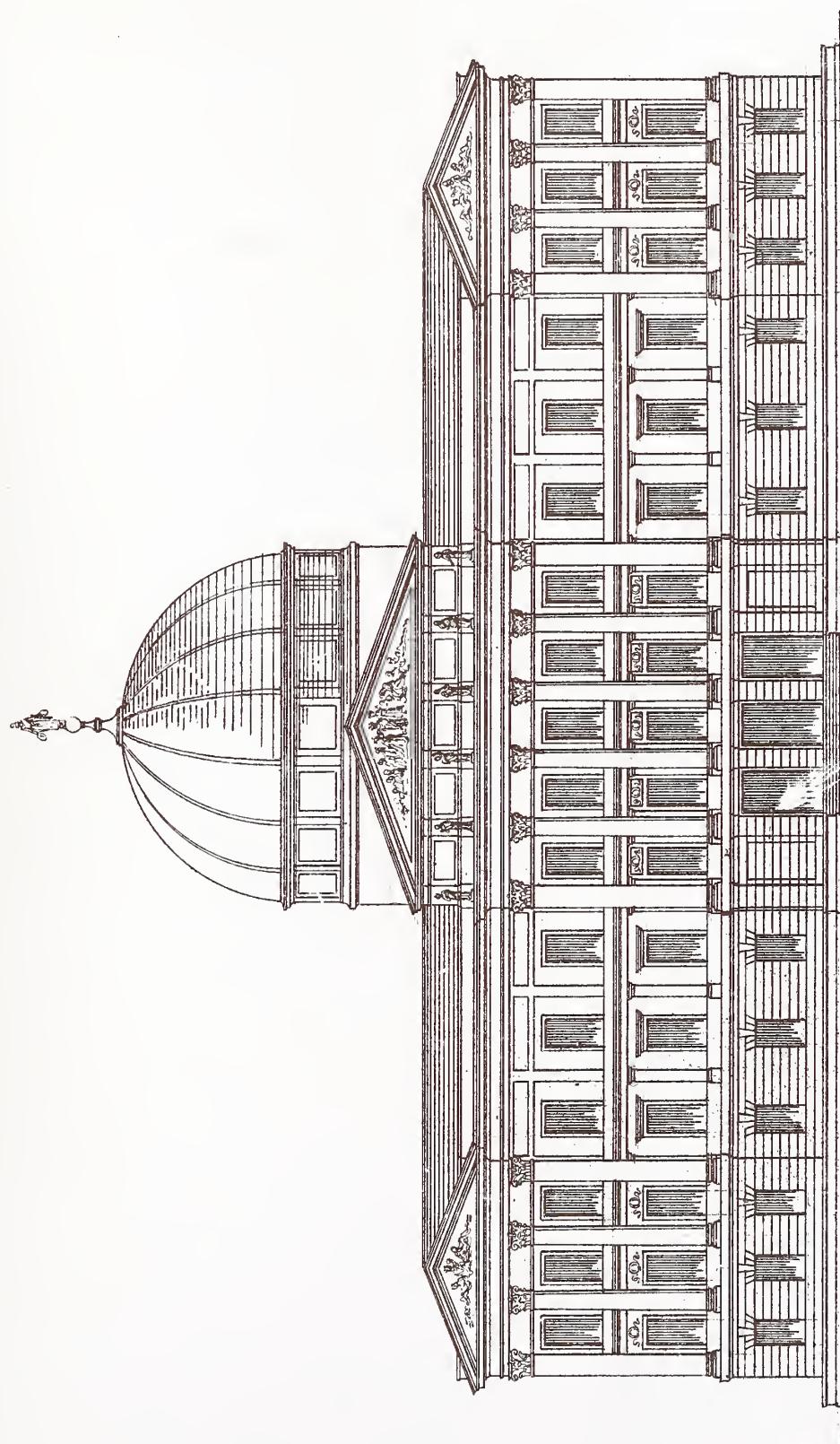
10 0 50 100 150 200 FEET

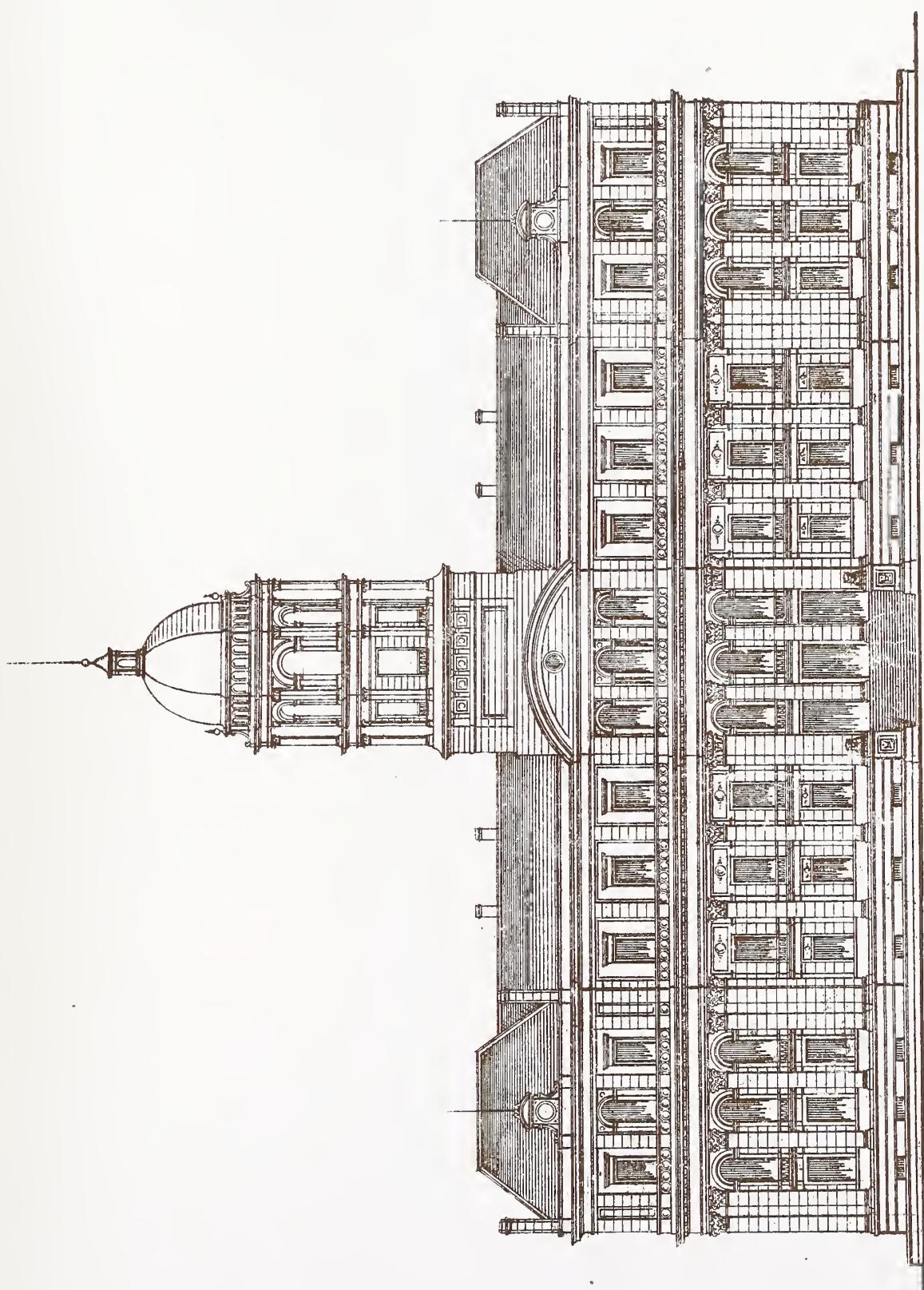
SOUTH KENSINGTON MUSEUM

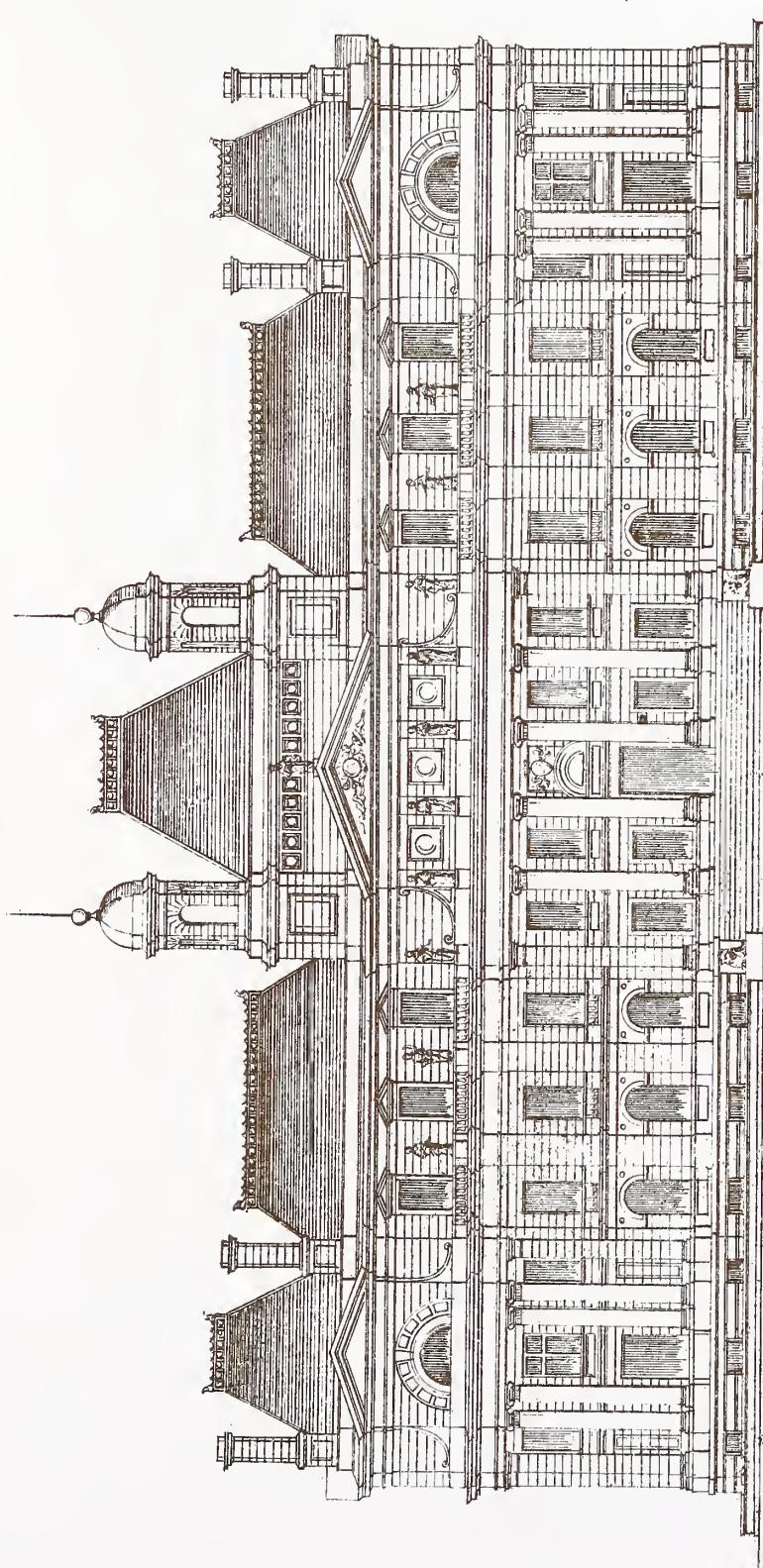


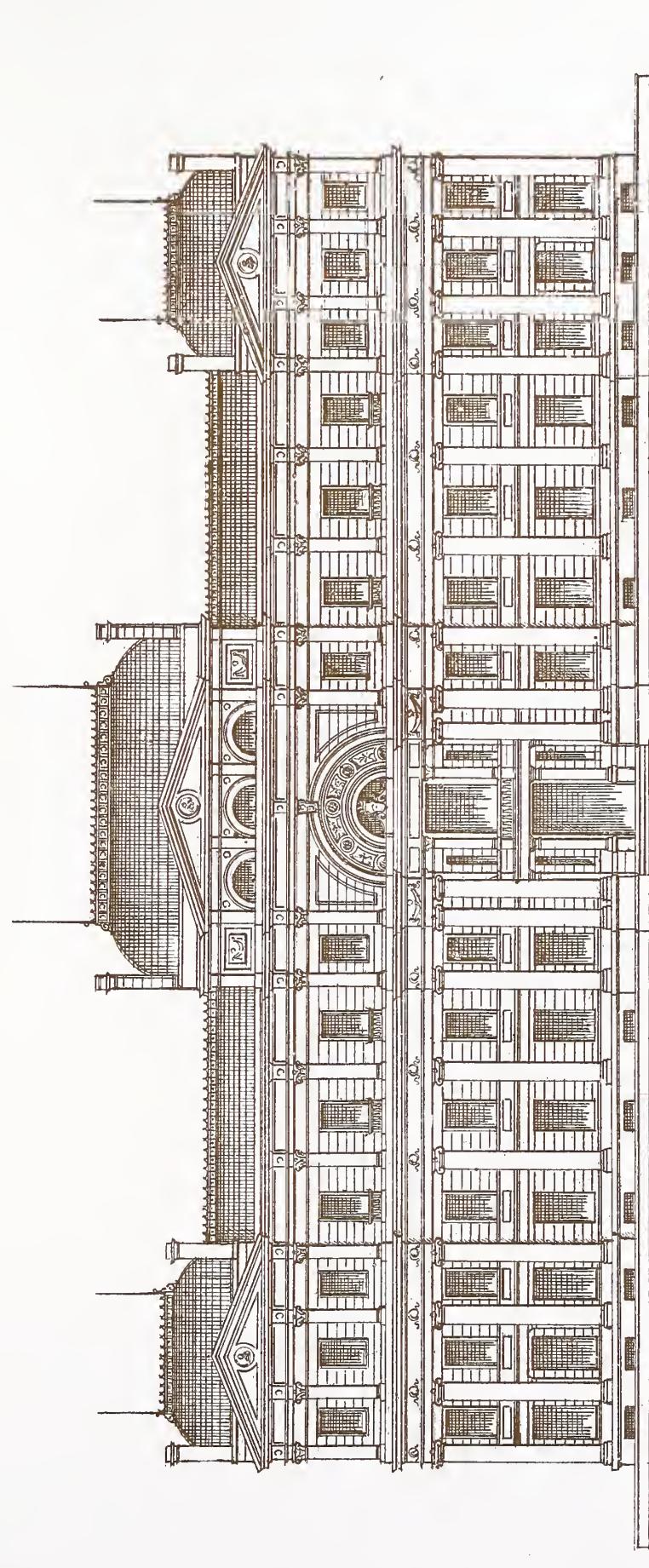


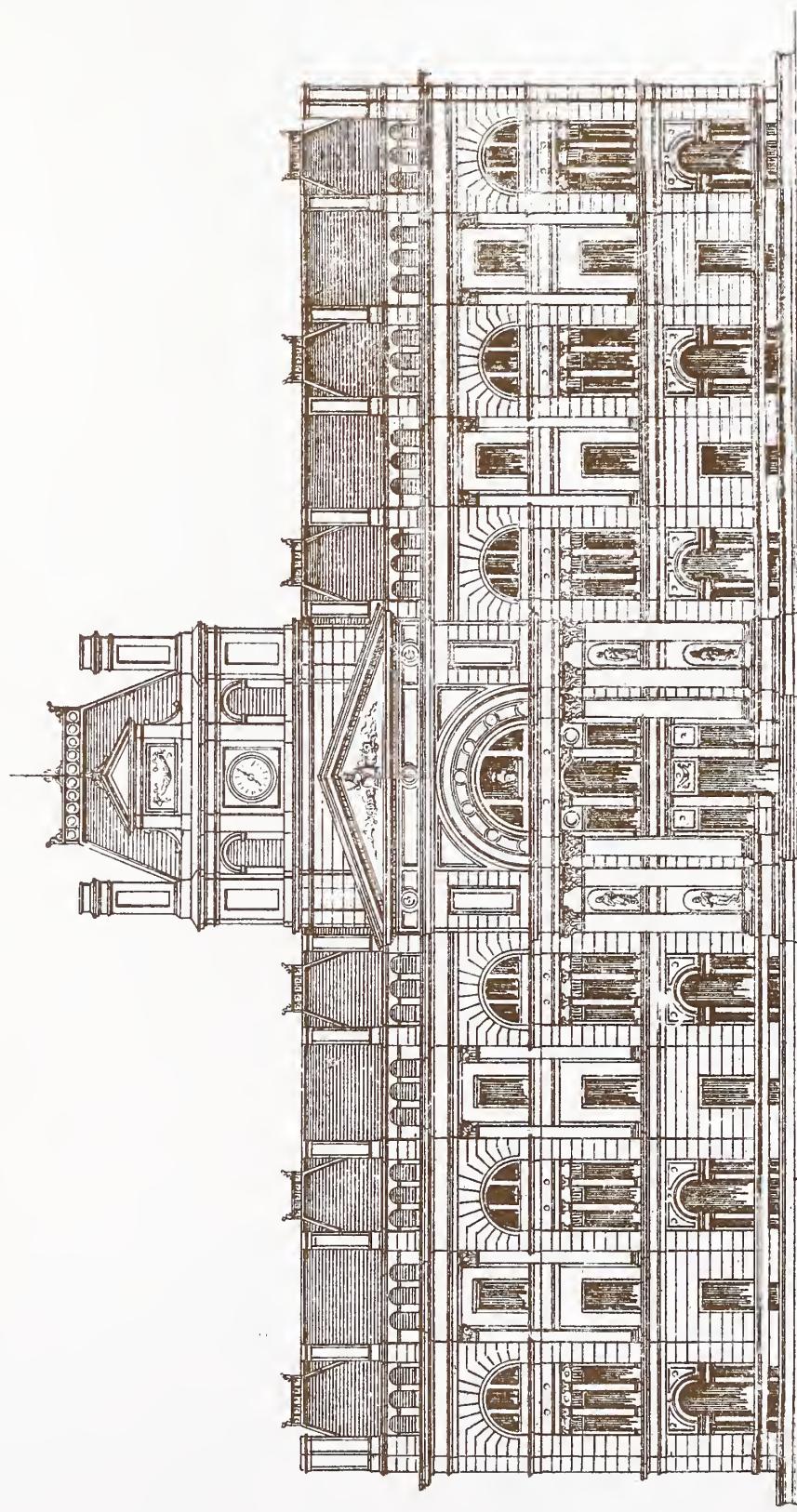


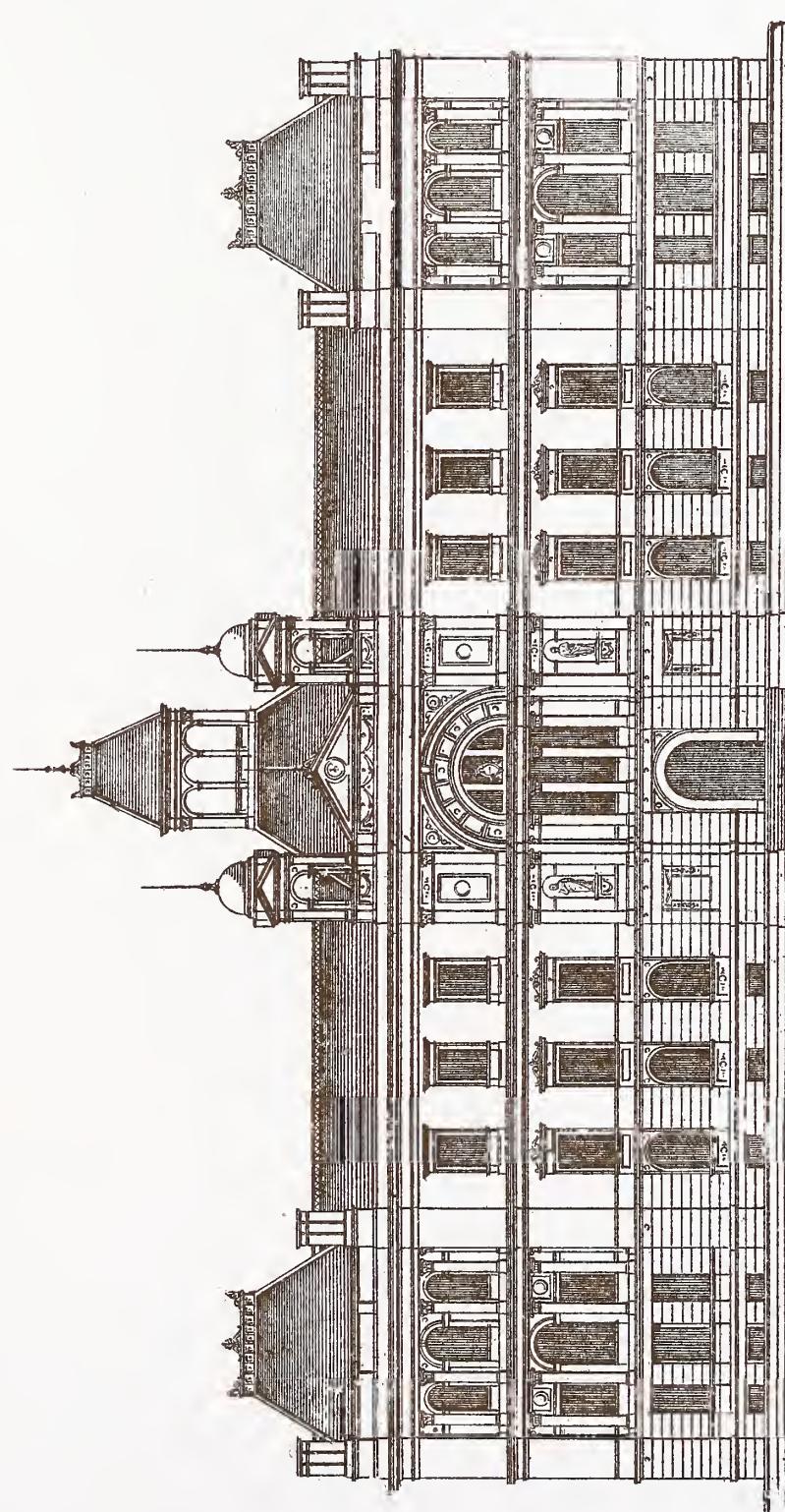


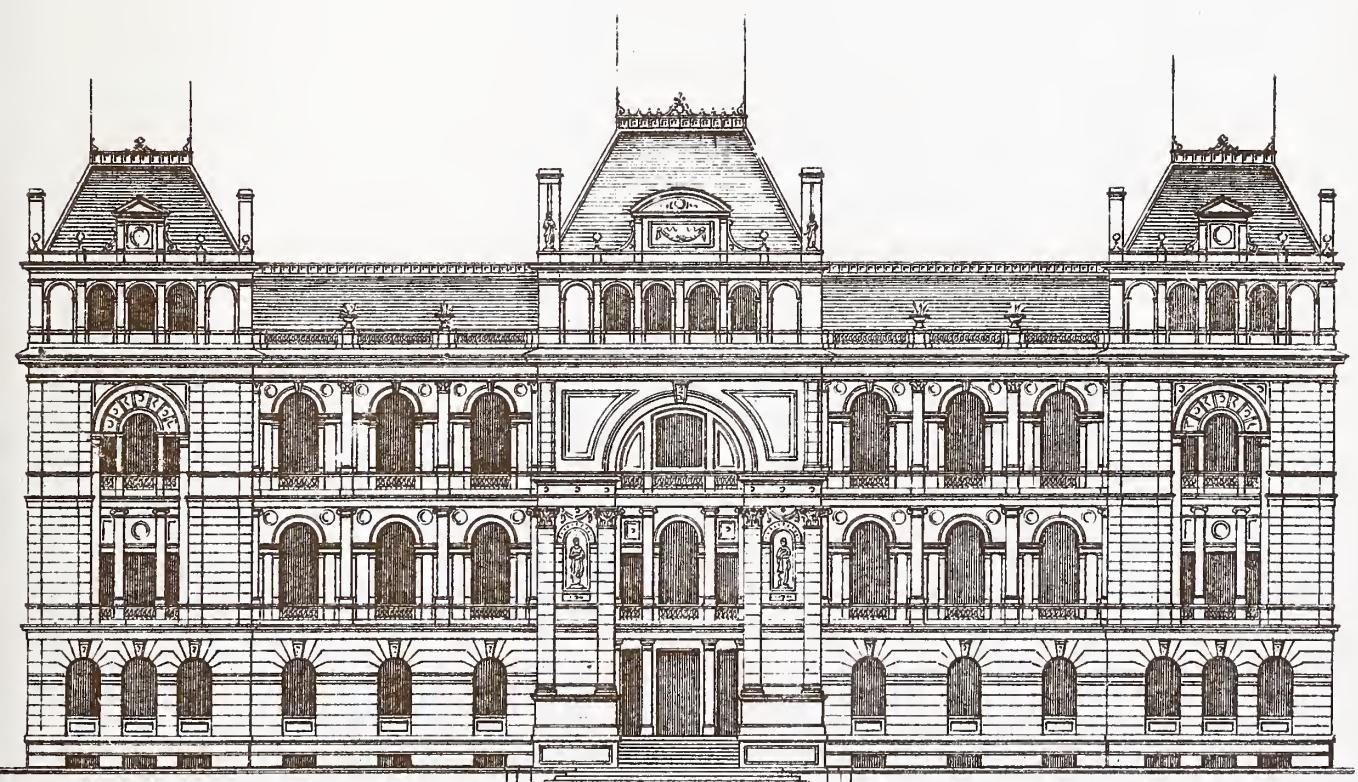
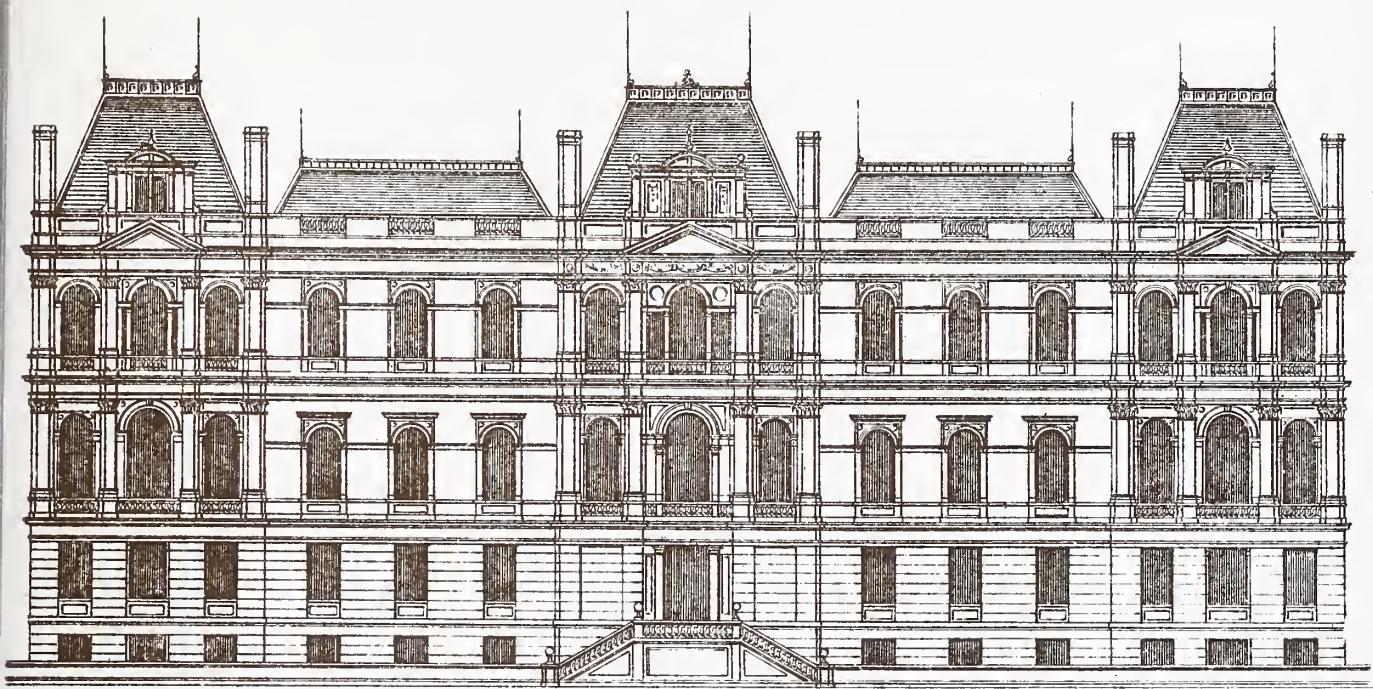


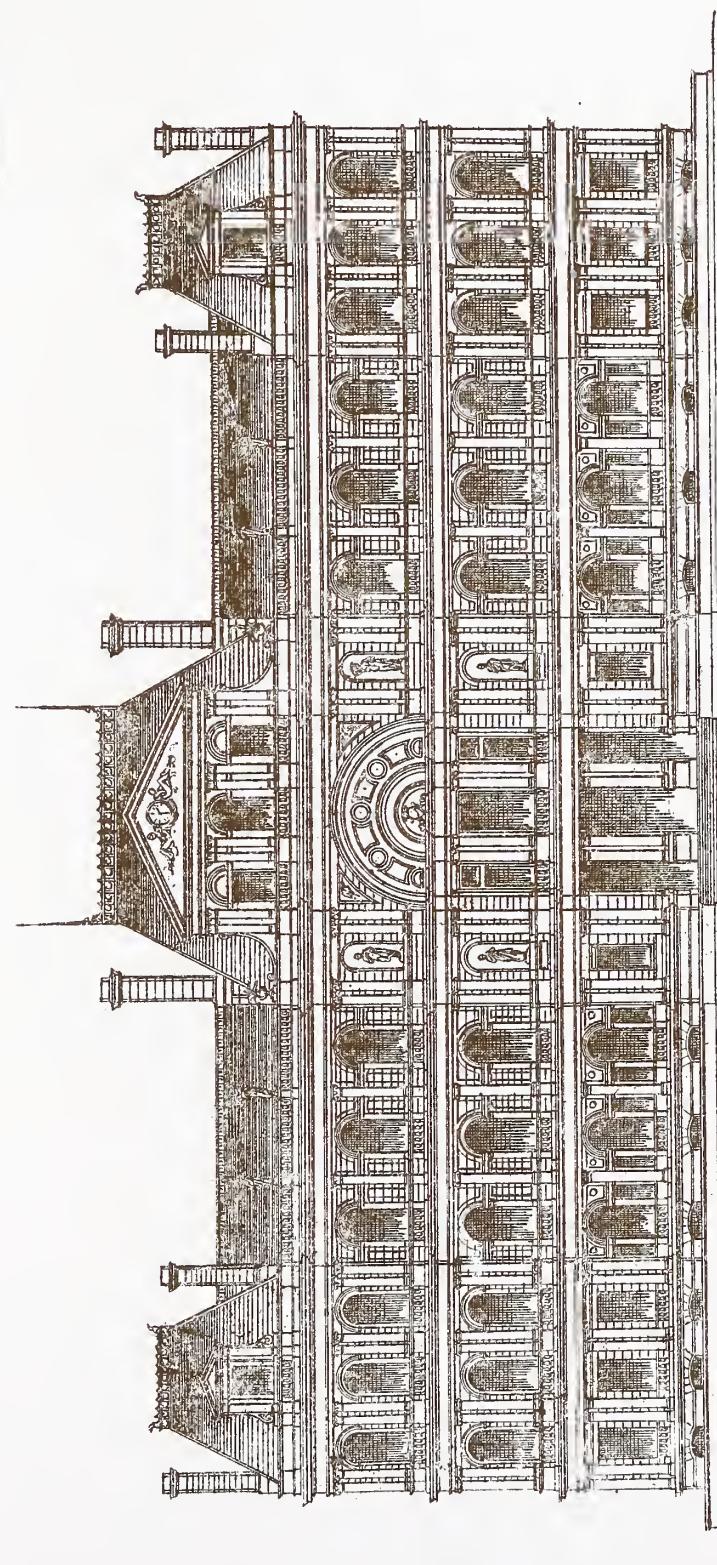


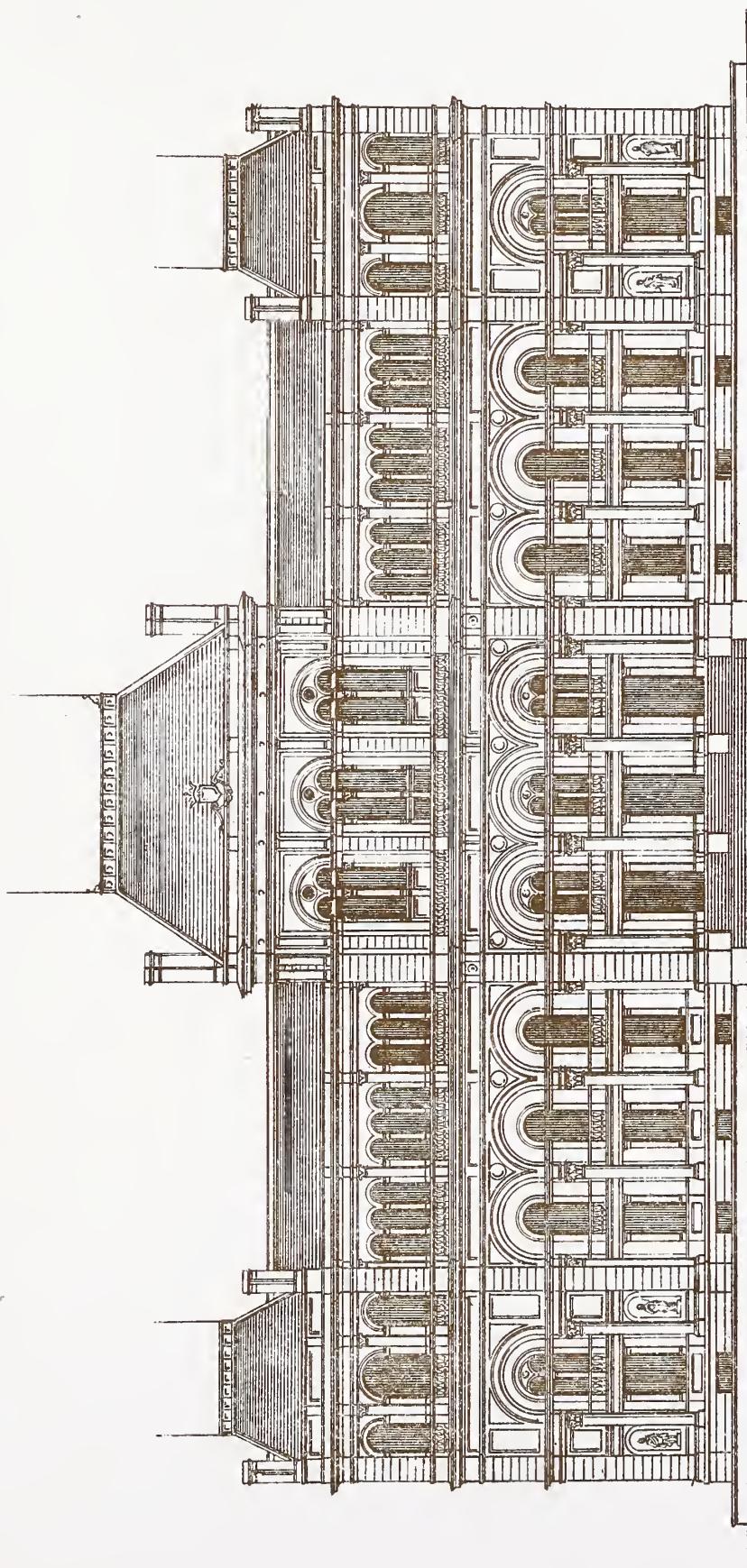




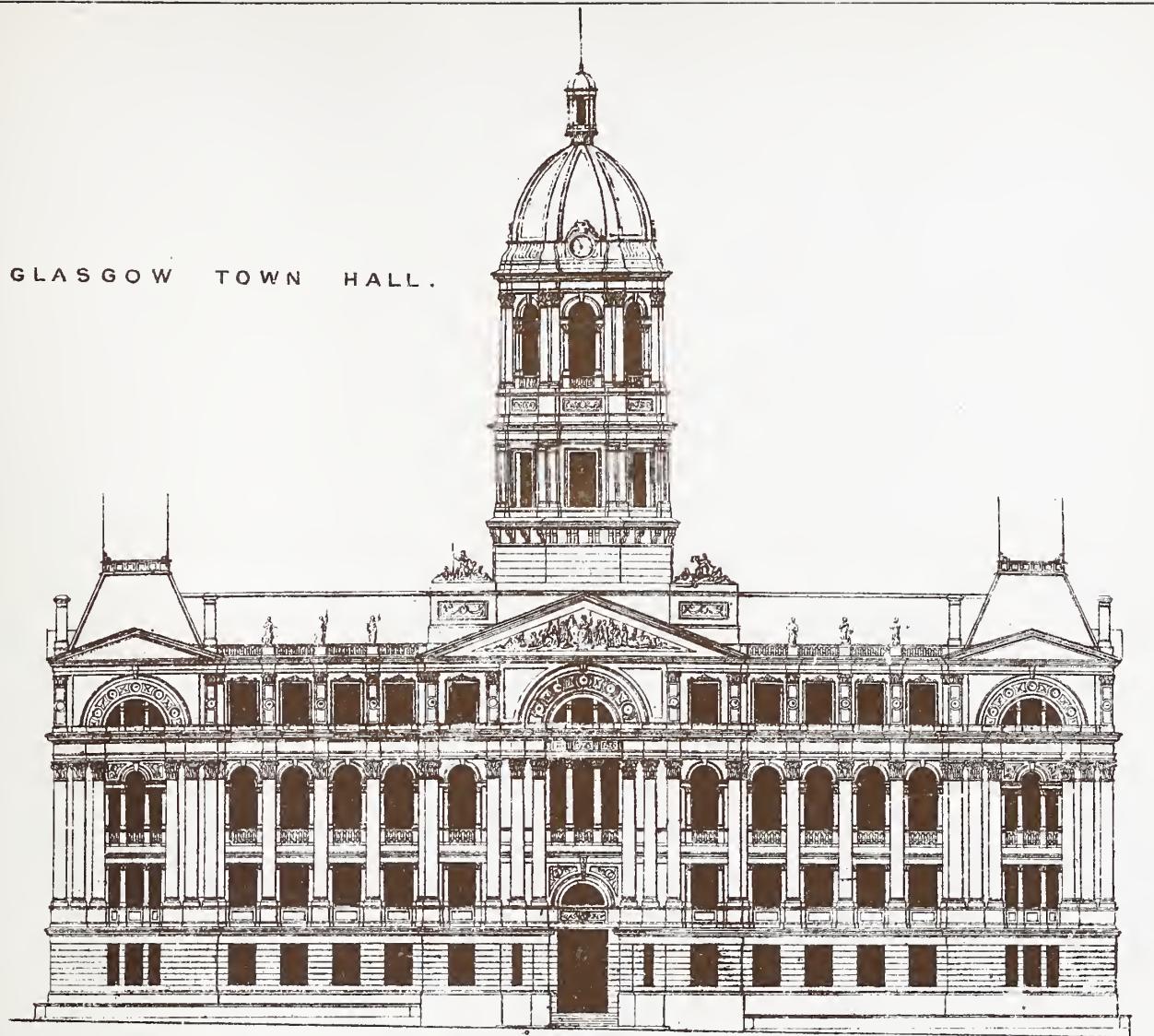






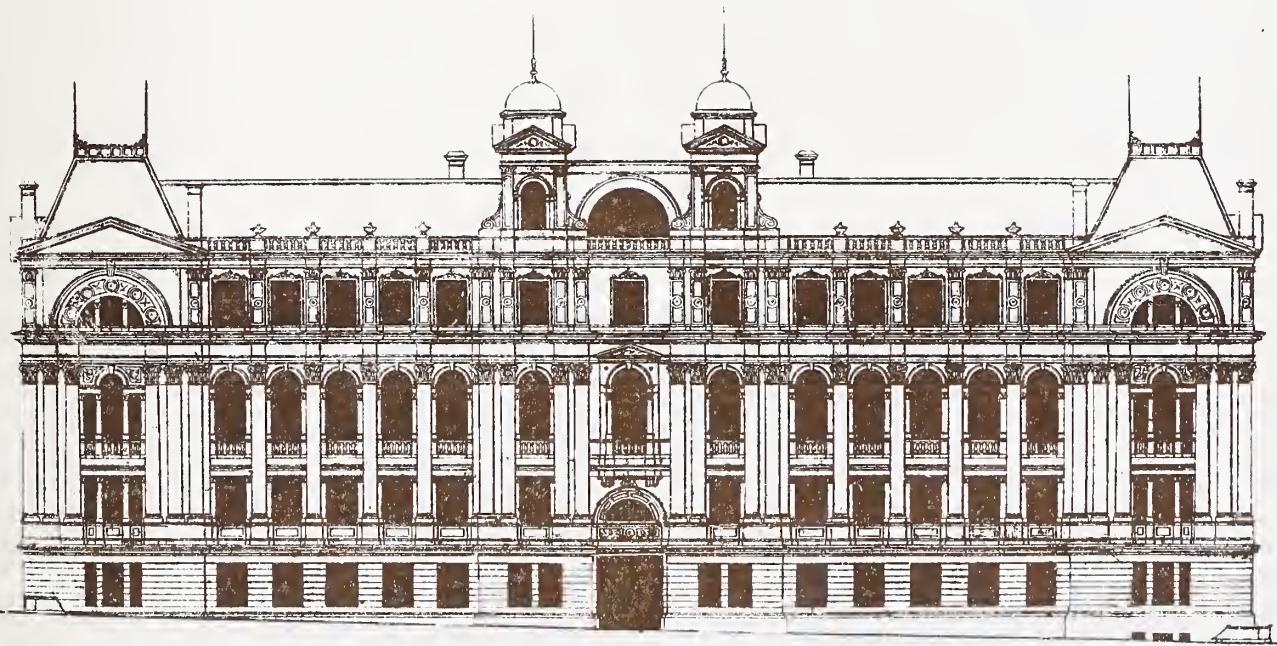


GLASGOW TOWN HALL.



ELEVATION TO GEORGE SQUARE

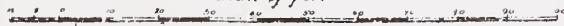
100 ft.

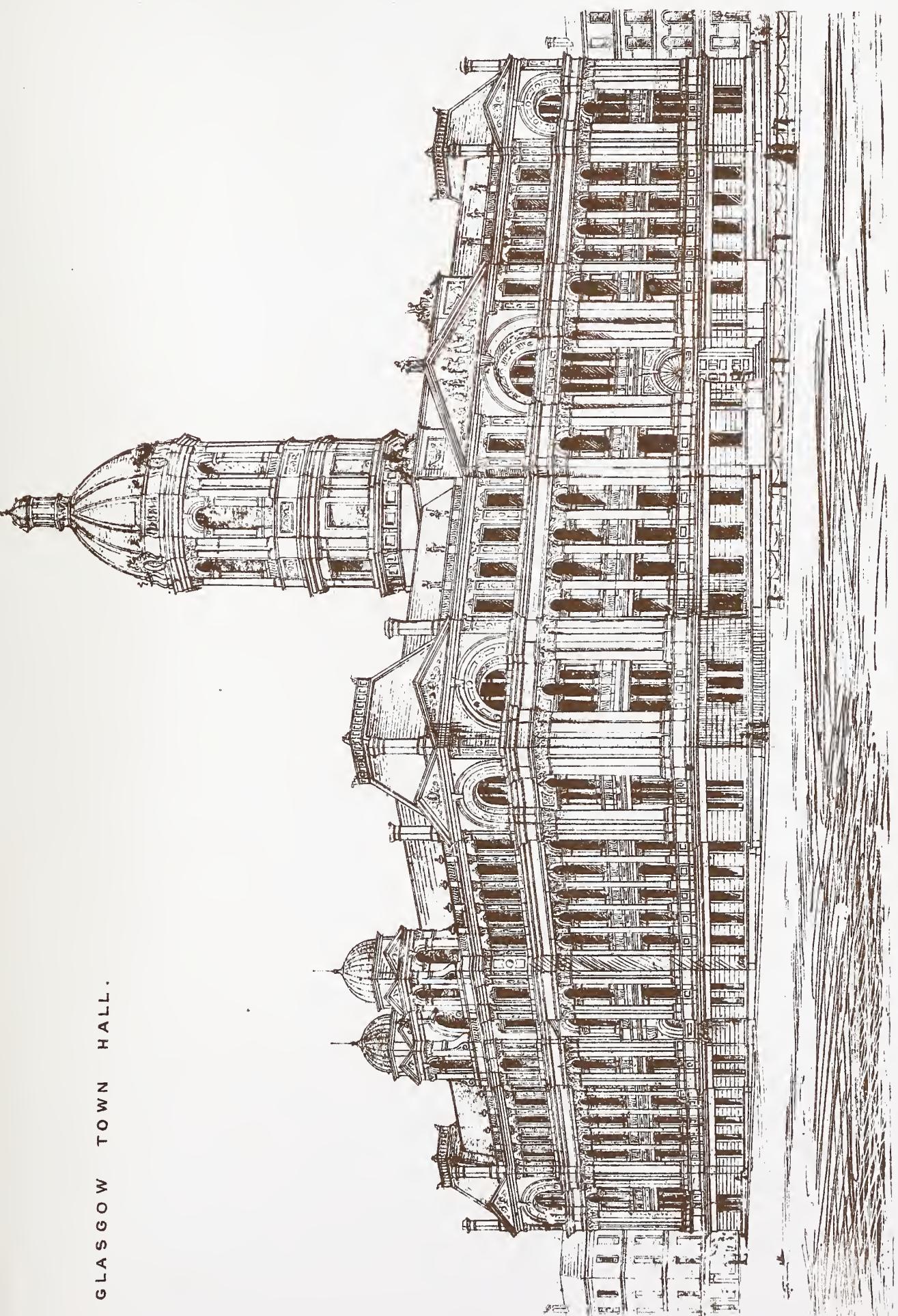


ELEVATION TO GEORGE STREET

NORTH

Scale of feet

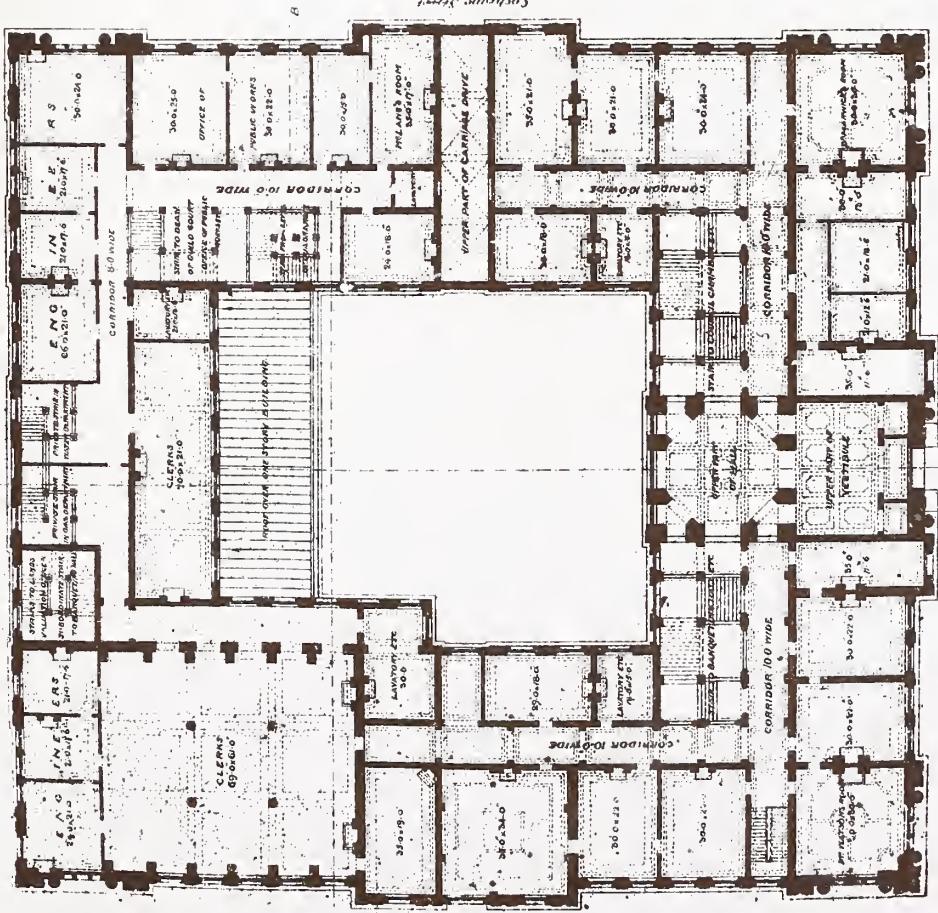




GLASGOW TOWN HALL.

GLASGOW TOWN HALL.

John Street

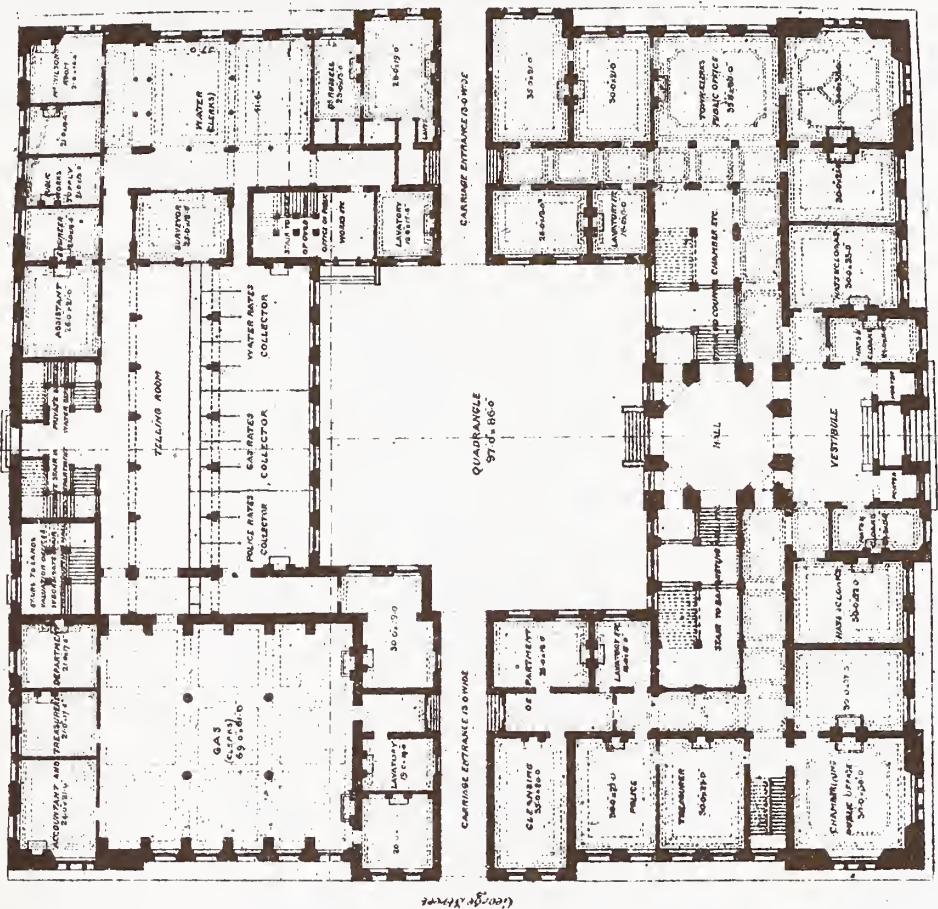


PLAN OF FLOOR UP ONE STAIR.

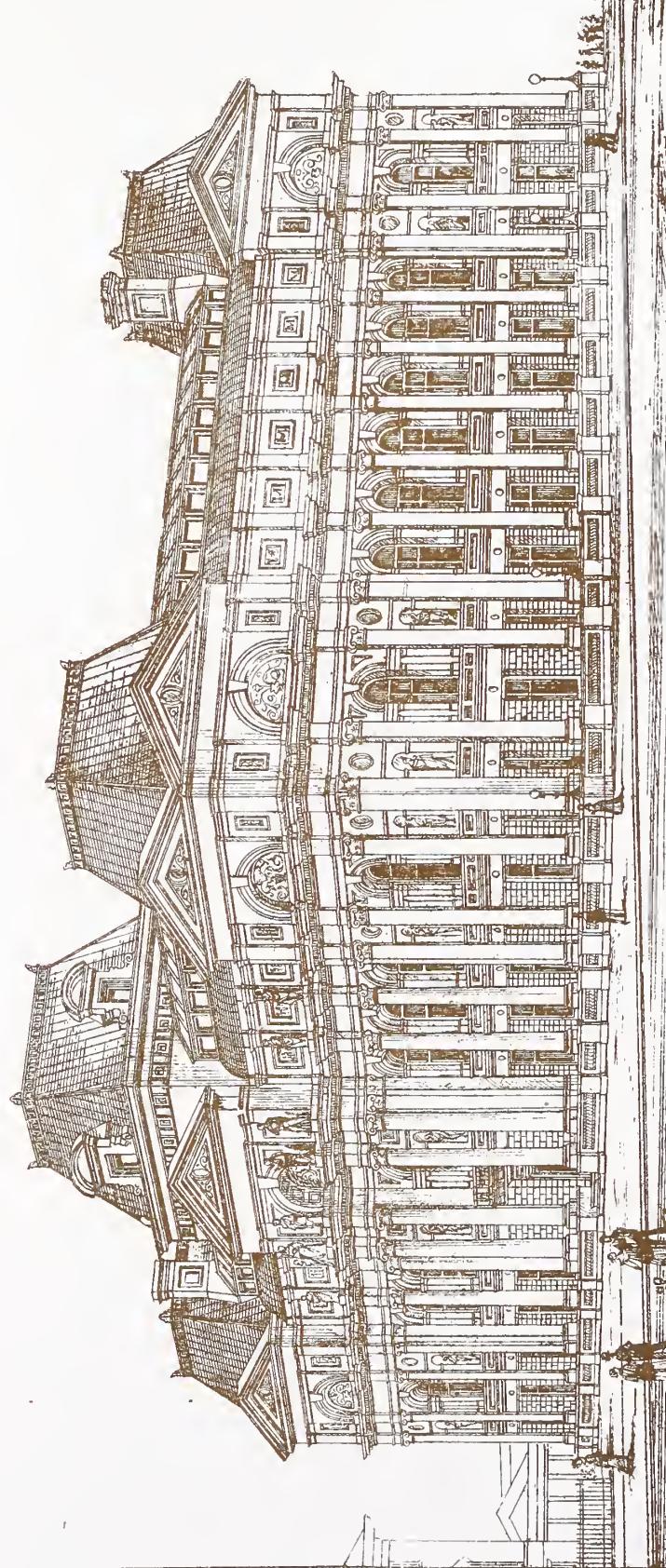
Scale 1 in. = 50 ft.

PLAN OF FLOOR ON LEVEL OF STREET.

John Street



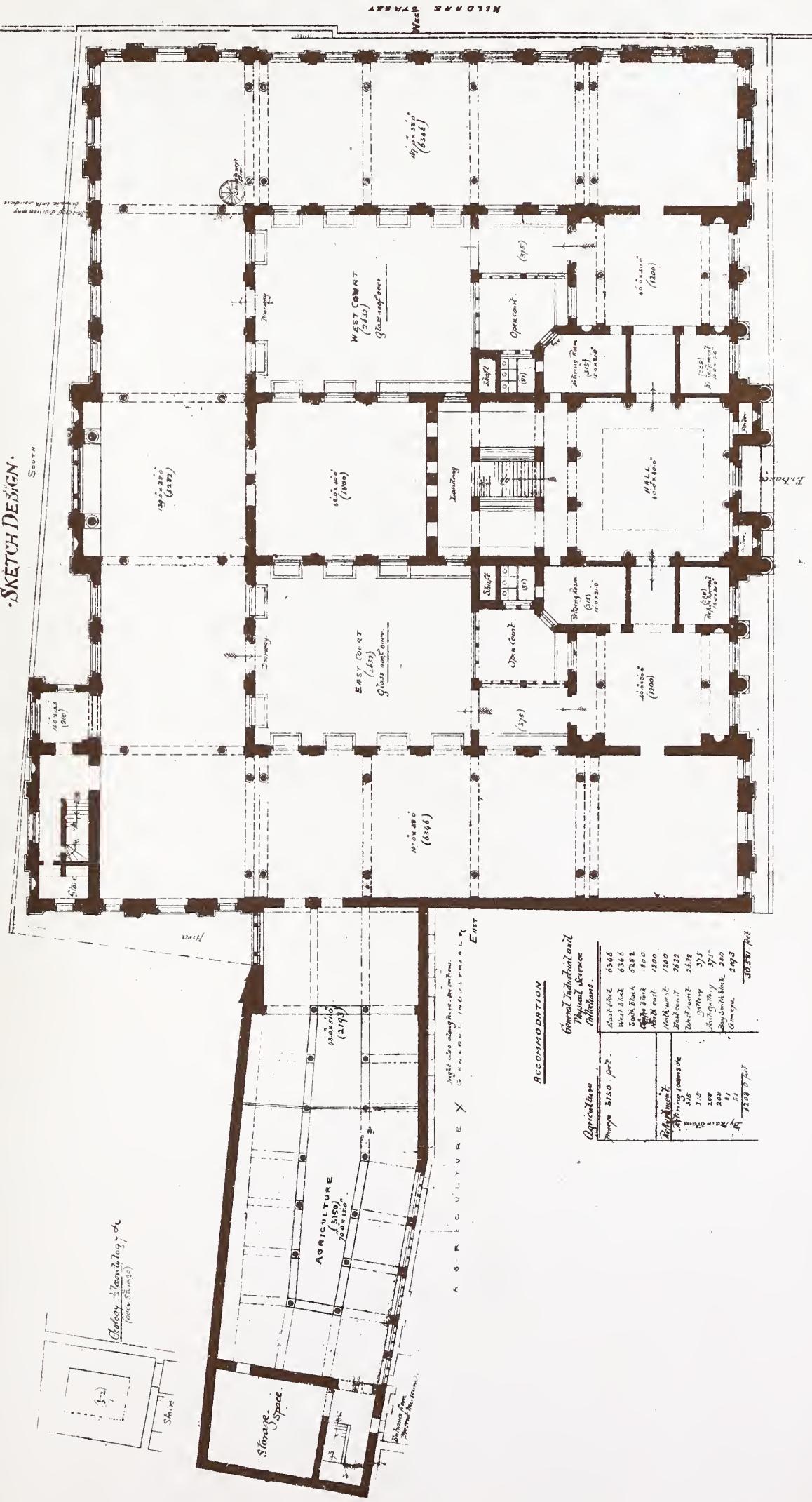
Scale 1 in. = 50 ft.

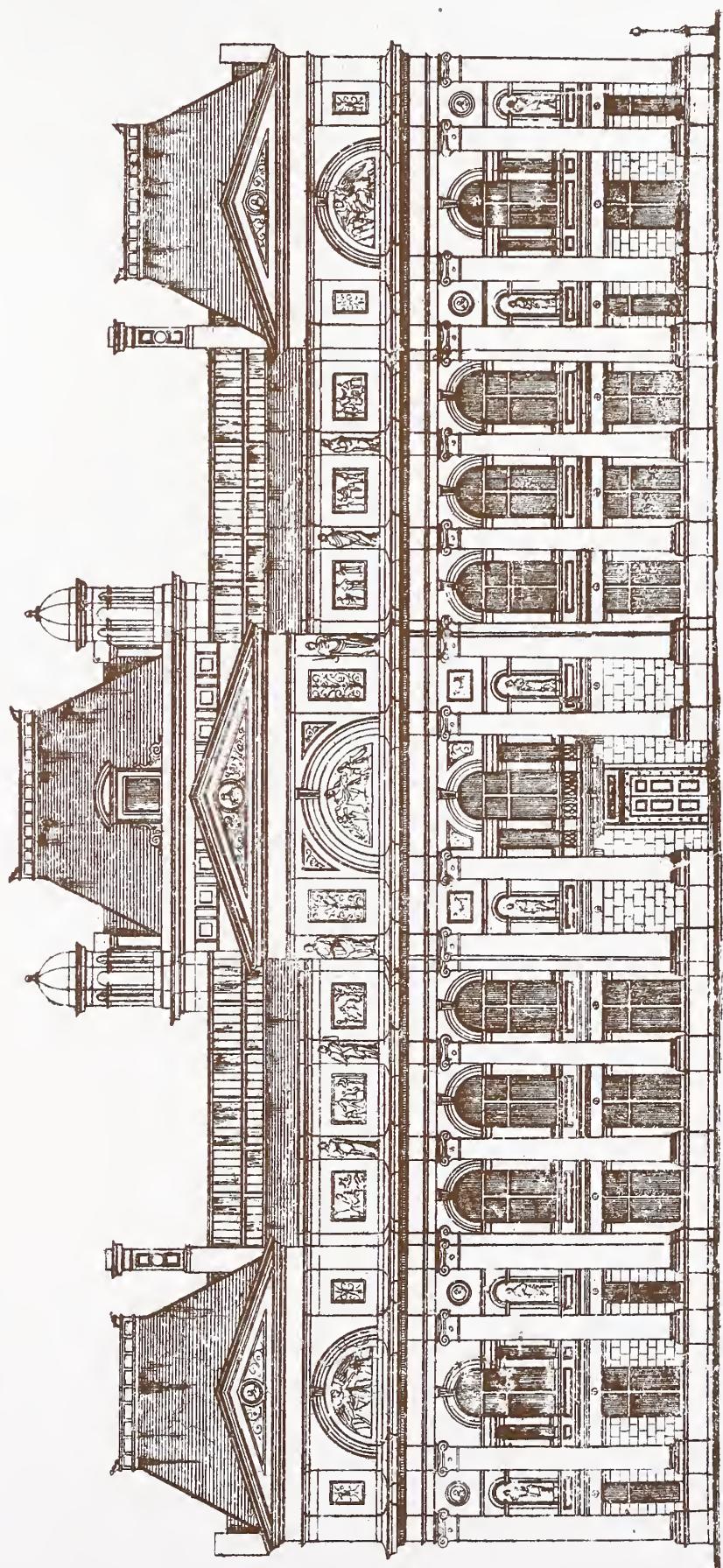


• NEW SCIENCE AND ART MUSEUM, DUBLIN.

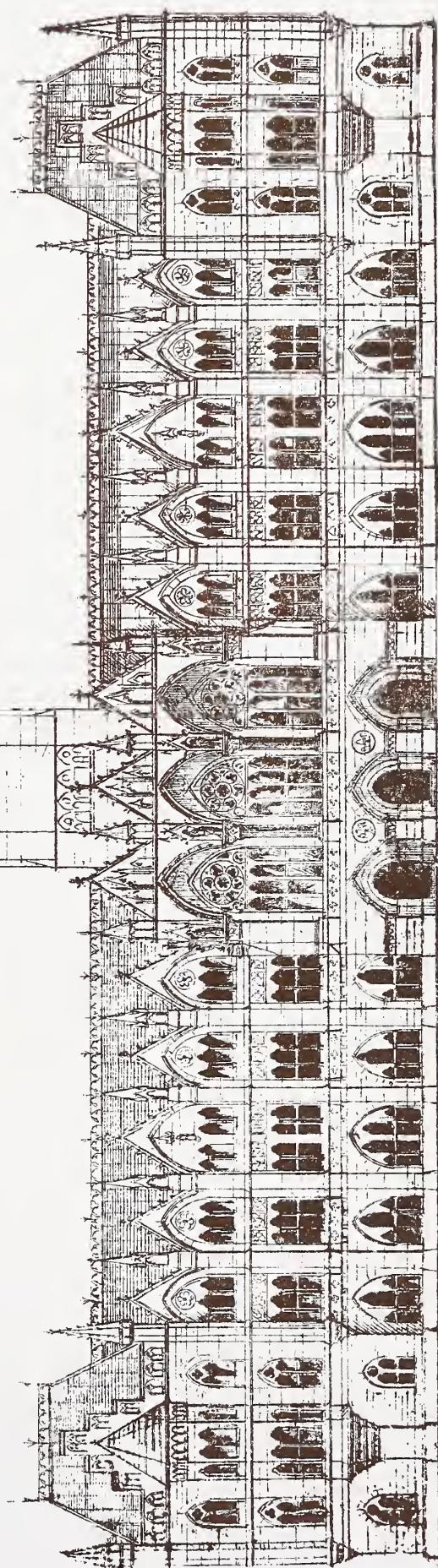
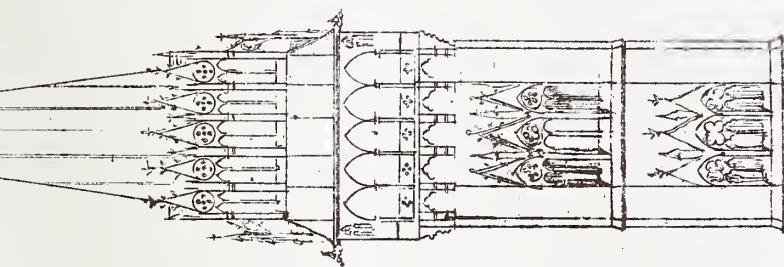
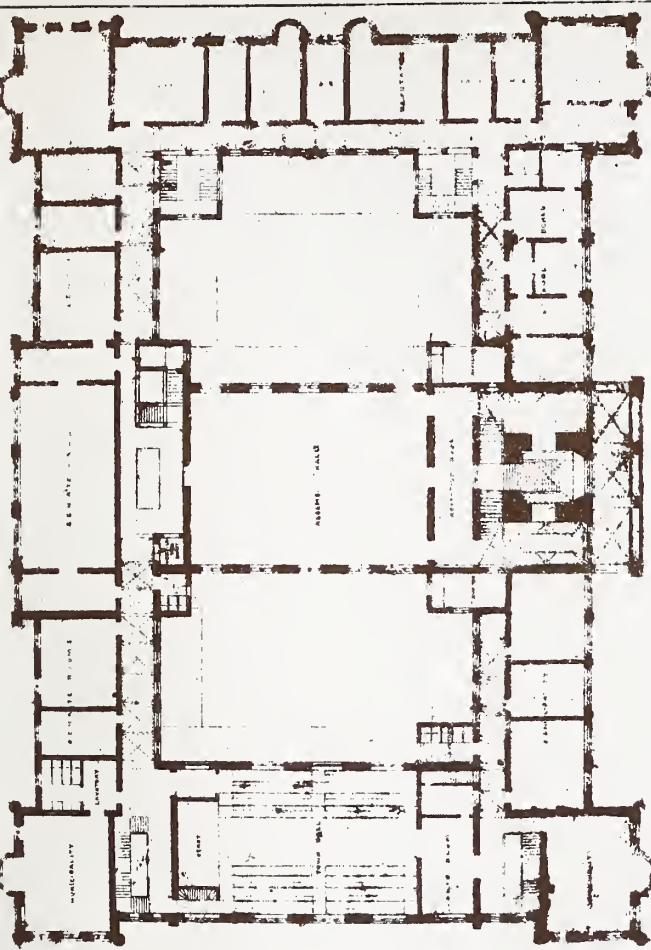
SKETCH DESIGN.

288

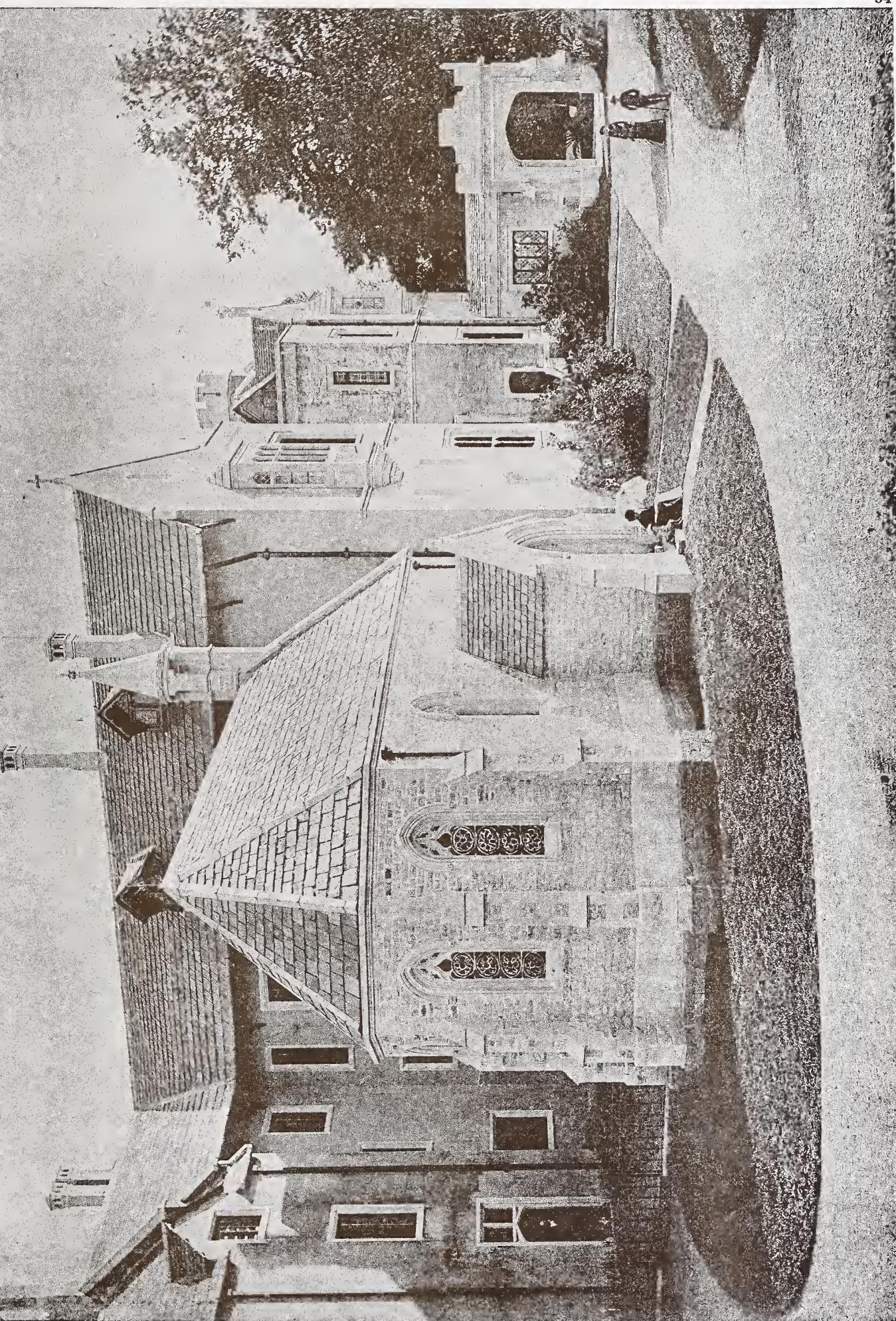




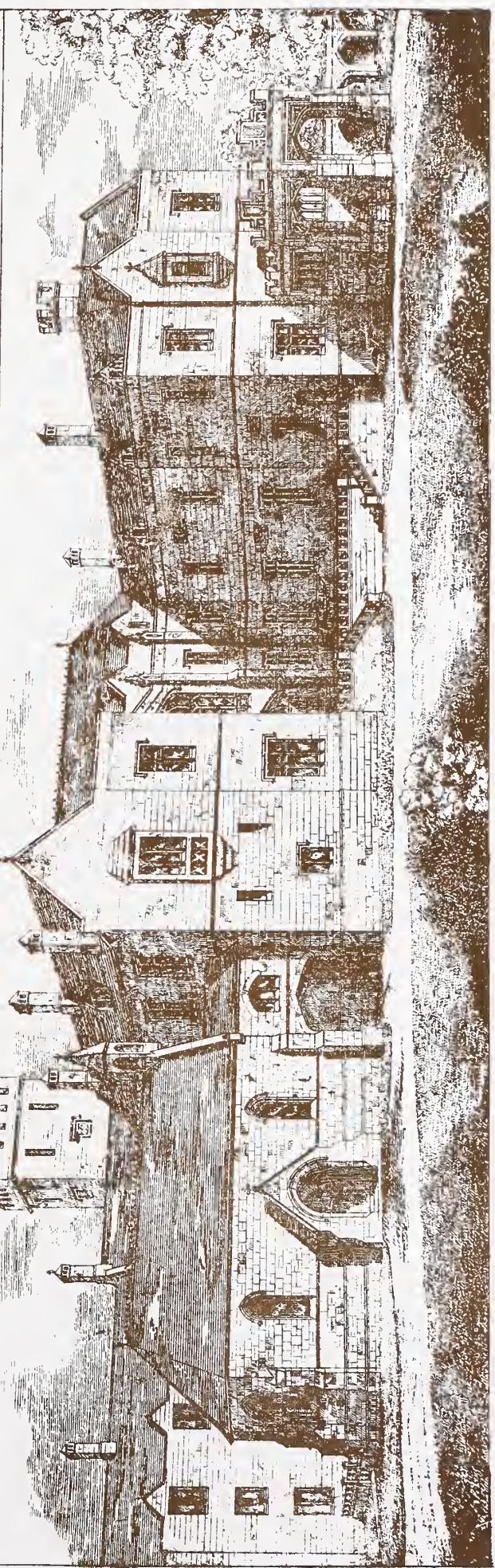
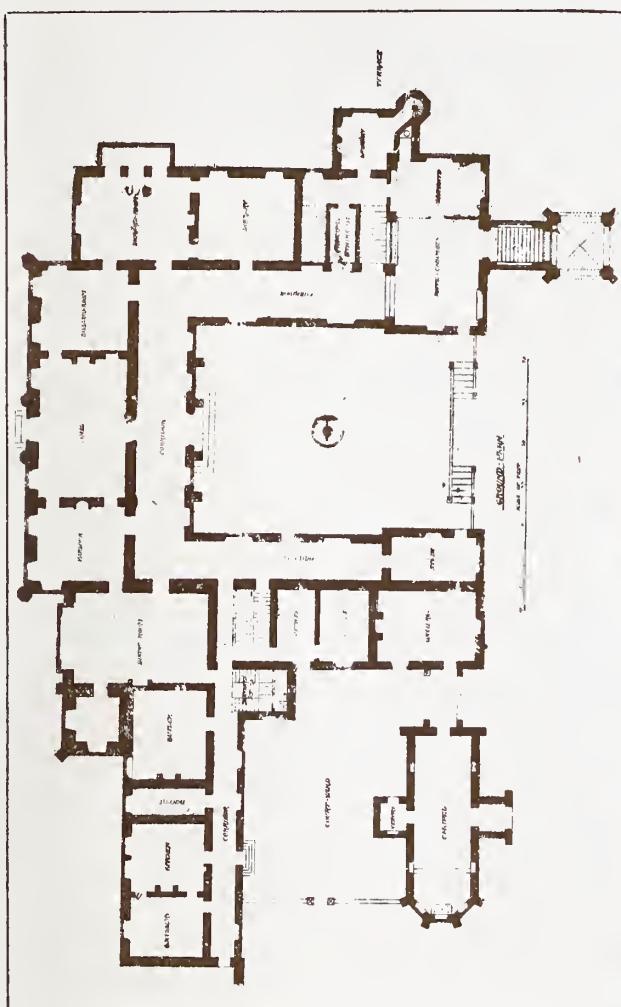
DUBLIN MUSEUM



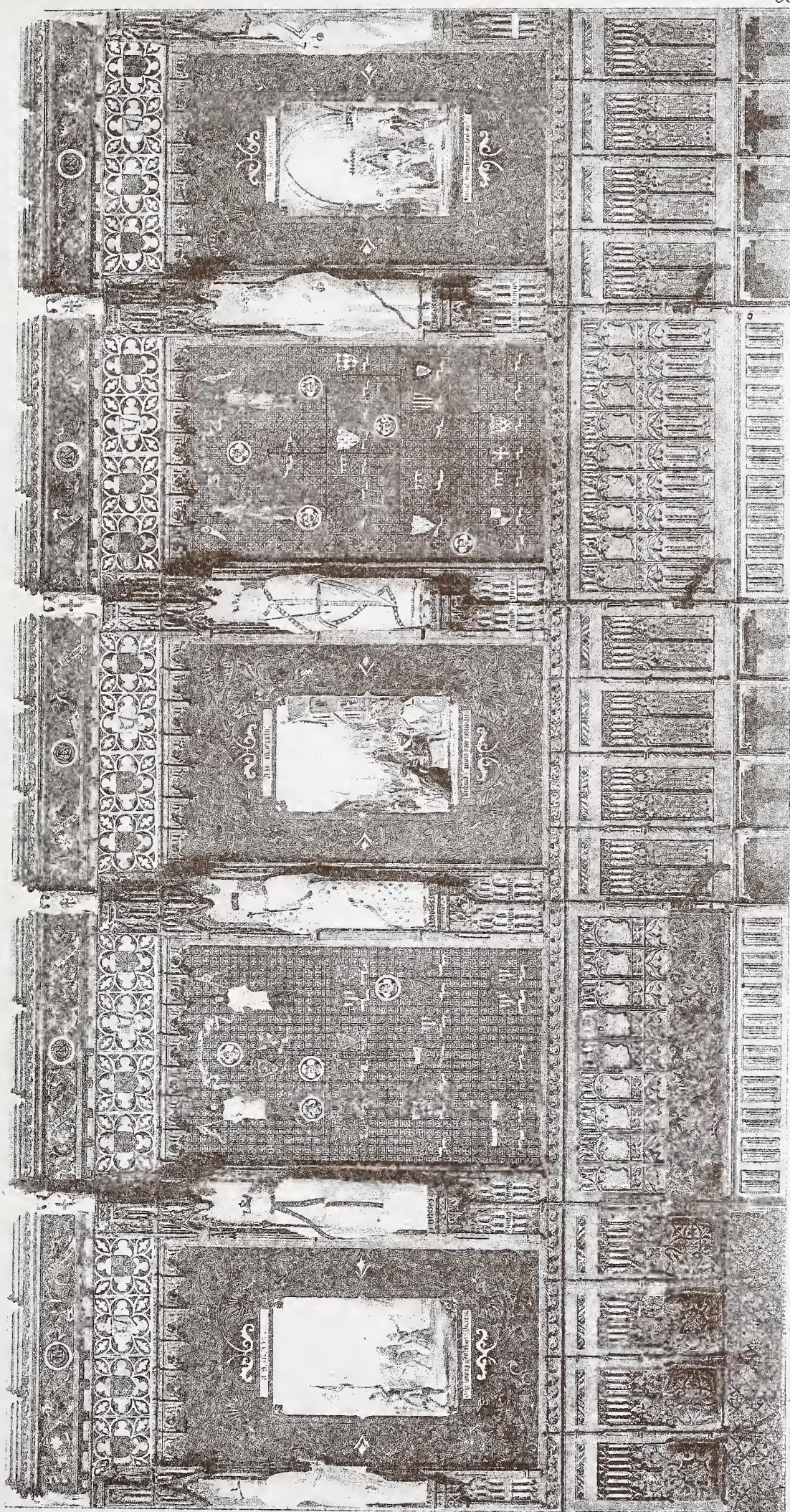
Hamburgh. Town-Hall.



THE CHATEAU OF CASTEL OLEGGIO, ITALY.



THE CHATEAU OF CASTEL OLECCIO, ITALY.



Grounds of Parliament - Queen's Dining Room





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